THE NEW YORK

DRAMATIC MIRROR.

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A HOPEFUL VIEW

BY EDWARD A. DITHMAR

It is a mistake to suppose that the preservation of the manners of a past generation is the chief object of the art of acting. There is a popular fallacy to this effect that is a constant factor in the false judgment of the contemporary theatre. The fact that pompous tragedy and the comedy of intrigue, wit and manners are not acted now as they used to be, coupled with a rather exaggerated sense, perhaps, of the present dearth of good new plays, forms the basis of all the lamentations about the decline of the drama.

It is the real aim of the theatre to produce, not to "revive." Nobody has ever cared to deny that the actor's duty is to show "the very age and body of the time, his form and pressure," but that is often forgotten in the lament for the "palmy days." The real fault is with the time, not with the players. We often see in our best theatres revivals of the old comedy, which are very interesting as modern studies of a past age. The actors have that "purged vision," to quote Walter Pater just once, that humorists ought to have; they strive for a quaint, antique effect; they see, and try to express, an artistic quality, that the dramatist who was holding the mirror up to his own times, did not have in mind at all.

Tragedy of the stately kind depicting the conflict of idealized man with inexorable Fate, has few admirers in these bustling, practical days. There are many reasons for its decline; but the best is, after all, that, excepting, of course, Shakespeare's complex, human and always living plays, tragedy is out of date. Who is there who can say that he comprehends the state of mind the learned Johnson was in when he called Almeria's speech in the temple in The Mourning Bride the finest passage in English poetry? If it were needful to look for another reason for the declipe of tragedy, it might be found in the growth of music and musical education. Music was in a comparatively primitive state in the days of Barton Booth and Spranger Barry, of Dryden and the adapters of Corneille, Racine and Voltaire to the limitations of the English pentameter; and musical education was an unknown quantity. Perhaps the highly developed music-drama and the symphony now satisfy the emotional craving that was ministered to by the great tragic actors of the past. As for the storied fame of those actors and their unexampled powers, the more one reads the records the more strongly does the conviction grow upon him that we must make a large allowance for the private emotions, the personal sympathies and the point of view of the writers of the records. Of course there have been great actors of Shakespeare and worthy productions of his plays, but I do not believe that all their possibilities have ever been appreciated. We still have sporadic Shakespearean "revivals," many of them distinguished by fine feeling, beautiful pictorial displays, and good artistic effect. But Shakespeare's works have never been produced on the stage as they will be produced.

The plays of Shakespeare form the one classic of English drama unharmed by the flight of Time. But they are no longer to be experimented with hastily, rashly, clumsily; and the time is at hand, I hope, when "scratch" performances of mutilated versions of these immortal works, used as the media for the exhibition of one or two relatively great actors, will not be tolerated. Let us hope that in the Twentieth Century there will be a Bayreuth for Shakespeare. I do not know how it will come about, but perhaps along with the other ineffable blessings of Mr. Bellamy's millennium. I remember, though, that the people then are going to have a very bad taste in music. A man who will turn on the "Turkish Reveille" by a spigot in his bed-chamber to lull him to sleep will never care for Shakespeare.

The plays of Shakespeare do not only admit, they demand, a liberal employment of music and painting and mechanical devices in their representation. It is folly to deny this with the assertion that he knew nothing about modern scientific effects and stage mechanism. If he had only written what he knew from actual observation of the persons and things about him his works would not now be as fresh as ever they were. The actor's art is not injured by rich pictorial adjuncts. It is one thing to construct a play for the purpose of exhibiting a drawbridge or a train of cars; quite another to suitably employ the resources of the modern theatre in illustrating the works of the greatest of dramatists. I shall never believe that Othello, dressed as a British officer, expressing his frenzy in front of a pair of badly joined flats, was a more impressive figure than Othello is when garbed as a Venetian General and placed in the centre of pictures that fitly represent the Venice and the Cyprus of the poet's imagination. If the scenic picture draws the attention of the spectator from the art of the actor it is a bad picture. If it is appropriately designed and executed in perfect harmony with the rest of the performance, it will help to sustain the illusion. No actor was ever so highly gifted that he could make an assemblage of intelligent persons oblivious to the fact that Macbeth's army was composed of six knock-kneed, unshaven supernumeraries. Great actors in the past succeeded in spite of their surroundings, which, until Macready's time must have been painfully inadequate; but the modern idea of stage representation is firmly established, and it would be as reasonable to favor a return to the comparatively bare stage of theatrical antiquity, as to expect Mr. J. H. Stoddart or Mr. Le Moyne to work for the salary Colley Cibber received when he played an important part in The Double Dealer—less than five dollars a week.

The vast growth of population, the spread of free education and educational facilities, the increase of wealth, the consequent existence of a higher degree of general intelligence and prosperity, have made the contemporary American theatre just what it is, a great power managed, not to suit the refined taste of the highly cultured few, but to satisfy the many. The dominating spirit of this age in this country is the commercial spirit, and the theatre is a great source of money-making. The dissolution of stock companies, the growth of the "combination system," the prevalence of the speculator in the theatrical calling are all natural results; but they all go to prove the immense power and influence of the theatre, which is increasing every day.

The tendency of the multitude is to pull the theatre down to its own level, and this tendency is willingly yielded to by the showmen whose only object is financial profit. That is the wisdom of enterprise. But the standard of popular taste is steadily, if slowly, rising, and the cultivated few who are inclined to mourn for art's sake must have patience. If Pulherson, who would advertise his wares on his family vault, is too conspicuous in the management of the theatre, he is also unduly conspicuous in the audience. But Pulherson is a good fellow, amenable to good influences, and willing even to love art for art's sake, if it can be made to pay.

We have as good actors to-day as any other age has had. There are not many renowned as interpreters of the poets, but the contemporary drama is not poetical. Socially and intellectually the common run of actors are vastly superior to those of any past generation. There is, moreover, a larger degree of fine executive ability and keen observation of human nature manifested in even the least respected of contemporary stage performances—the acrobatic farces—than is realised by sensitive critics who look backward all the time. There are too many actors, of course, for the good of the stage; the enormous sums of money paid for the services of the few who become popular favorites constantly attract new recruits in numbers far exceeding the demand; but as for the scandals, the notoriety, the blatant vulgarity that are associated with the actor's calling one has only to glance over the pages of Mr. Robert Lowe's valuable "Bibliographical Account of English Theatrical Literature" to see that a much worse state of things existed in those days of the mellow perfection of English dramatic art which in the imagination of the student of the stage are flooded with a golden light.

The American theatre is in a transition state. Just now the shrewd manager is never looking for good plays but always for *a play*, one that will suit the taste of the ordinary playgoers from Maine to California, and that will be paying property for, say, five years. Such plays are made not by dramatists but by stage managers and masters of mere stage-craft. As the investment must be large and the risk is great, new experiments are avoided. The most successful plays—those that yield the largest financial profit—are often practically builded up on the stage out of well-tried materials. Meanwhile we are producing very few plays that, judged by the only correct standard, can be called good plays. Almost the best new things we have are the very acrobatic farces so much in vogue at present, that are so heartily despised by severe critics. They at least truthfully reflect something of the essential spirit of this particular age, and frequently contain new ideas. They are coarse, sometimes crude, ill-made, but on the whole they compare favorably with the farces of Murphy, Garrick, Fielding, Townley and others that are included in standard editions of plays and have places on the shelves of scholars' libraries.

I honestly believe that a school of dramatists would very speedily arise in this country if there were encouragement for the writing of good plays. A play written upon the right principle would be likely to repel a speculative manager, for if it resembled, as might be expected, the best contemporary fiction it would be distinguished by subtle satire, delicate analysis of character and refined idealization. Some of the popular playwrights are capable of much better work than that they turn out to meet the demands of the market.

There is a gleam of hope in the reports of bad business and great pecuniary losses in the theatrical trade all over the country during the last two years, although speculative managers cannot be expected to take this cheerful view of failure. The field has been overcrowded, and competition has been pushed to disastrous results. There must be a change of some kind, and if it is a gradual return to the stock company system in the smaller cities the result will be beneficial. That is the first step to be taken toward the improvement of the American theatre, because government subsidies are entirely out of the question, and the management of theatres by private corporations of wealthy men, as the Metropolitan Opera House is managed, would be scarcely desirable. This plan has been frequently advocated as the proper means of establishing a national playhouse—believed by some to be a much needed institution. Maybe it is needed, but the typical American of wealth will never establish it. We want, rather, men of artistic intelligence as managers, and they, in turn, will want the services of competent actors for reasonable salaries; but above all we want rightly appreciative, thoughtful, cultivated audiences in our theatres. Why can we not have them? There are many thousands of Americans who know what a good picture is, who listen to symphonic music intelligently, who buy and read good books. If the people who persistently scorn the contemporary theatre or treat it as a bagatelle would take the right view of it, would try to comprehend its enormous present power and its vast possibilities, perhaps the relations of actor, manager, playwright and audience would be readjusted for the better.

Of course the result would not be a general revival of the traditional glories of the stage. Many of the old forms and symbols of dramatic art have vanished forever. Without plunging into a fresh discussion of a much-discussed bug-bear we may safely admit that modern "realism" has made an impression on the drama that cannot be effaced. The acting of Macready, disliked by the votaries of Kemble because it was too "natural," would be regarded nowadays as insufferably stilted and artificial. The conversational plays of Pinero and Bronson Howard are much better models for aspiring dramatists than the bombastic tragedies of Sheridan Knowles.

Alfred Hennequin, Ph. D., will contribute a paper entitled "The Good Old Ways," next week.

PATTI'S HAIR.

"Thou canst pot make hair black or white"
Is in the sacred scripture said;
Patti of this decree makes light,
And changes hers from black to red.

ALBERT EDMUND LANCASTER.

"A COMMENDABLE FASHION."

St. Paul and Minneapolis Pioneer Press, April 13.

It seems to be the newspaper fashion to print nice things about THE NEW YORK DRAMATIC MIRROR. It is a justified and commendable fashion. Time was when the dramatic paper was like American aristocracy, according to Saxe, "a thing for laughter, fleers and jeers." Unhappily the dictum is still in force as to many of the publications devoted to the stage. But THE MIRROR is most emphatically out of that class and in the lead of the very best. Mr. Harrison Grey Fiske, the editor, is of the cleanly, correct and capable school of journalists, and his personality, as is always the case, adds weight and moment to the paper he so admirably conducts.

SHERMAN AT SHENANDOAH.

On Saturday, the closing night of Shenandoah at Proctor's, General Sherman, who was present, was called on for a speech, and he responded in the following words:

"I said to the proprietor that there was to be no speech-making here, as Shenandoah was all action, and the scenes and the words that you have just heard come near a war. Of course it is impossible to carry on a battle on a small stage like this, but I can say for Shenandoah that its scenes are life-like, and I have always been charmed with the play and the bugle calls. They are true and correct, and the Three Top mountainside is very good indeed. And the actors and actresses of Shenandoah, to them one and all I give my heartiest thanks for many pleasant evenings in this theatre, and the crowded house to-night proves what a hold Shenandoah has on the patriotic feelings of the public."

A large party of friends saw the Shenandoah company off for San Francisco on Sunday night. They left by the Erie Road.

TOMMY RUSSELL'S TROUBLES.

Mrs. Lambert Russell called at THE MIRROR office the other afternoon, and gave the following version of little Tommy Russell's trouble with Mr. French's company:

"It is not true," said Mrs. Russell, "that Tommy has left the company or that Mr. French is dissatisfied with him. He was, indeed, notified while we were filling the Washington engagement, that he would not be wanted two weeks after that date, but that notice to quit was given by a person who had no authority whatever to act—that is Manager Lonsdale who, for some reason, has taken a dislike to my child.

"I immediately saw Mr. French, and showed him a petition signed by a great many well-known professionals, asking that Tommy should stay in the part, and Mr. French assured me that he had no desire at all to get rid of him. But Manager Lonsdale has constantly subjected my son to other annoyances beside this.

"As to the ridiculous statement that Tommy's whiskers have made their appearance, every one who knows him can say how untrue that is. He is not thirteen years of age—whiskers are impossible. When his present engagement with Mr. French closes he is going to star in Mr. House's version of The Prince and the Pauper, commencing in September."

THE NEW YORK
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THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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CURRENT AMUSEMENTS.

CASINO—THE GRAND DUCHESS, 8.15 P. M.
DALY'S THEATRE—SOPHIA, 8 P. M.
GRAND OPERA HOUSE—HOWARD ATHENAEUM CO., 8 P. M.
KOSTER AND BIAL'S—VARIETY AND BURLESQUE, 8 P. M.
LYCEUM THEATRE—THE CHARITY BALL, 8.15 P. M.
MADISON SQUARE THEATRE—AUNT JACK, 8.30 P. M.
PROCTOR'S 23D ST. THEATRE—THE HERRIETTA, 8 P. M.
STAR THEATRE—THE SENATOR, 8 P. M.
TONY PASTOR'S—VARIETY, 8 P. M.
THIRD AVENUE—PASHON'S SLAVE, 8 P. M.
UNION SQUARE THEATRE—THE COUNTY FAIR, 8.15 P. M.

SUNDAY AMUSEMENTS.

EVER since the prohibition of Sunday theatricals in Cincinnati the local managers and traveling companies have been subjected to annoyances resulting from their compliance with the popular demand for dramatic performances on the Sabbath in that city and the Law and Order ordinance indiscriminately forbidding Sunday amusements.

For the past six months the local managers and a certain number of the members of each company have been regularly placed under arrest at the close of the performance on Sunday evening. In all of these cases bail was immediately forthcoming, and at the trials before Police Justice EMMERSON, who, fortunately, is a man of greater mental stature than the framers of the ordinance, the managers were each fined fifteen dollars and costs, while the actors were assessed the costs, or two dollars each. The local managers have been taking concerted measures to have the Sunday amusement ordinance repealed by the Legislature, but so far it would seem that the Ohio Solons have taken little interest in this question. On Sunday, the 13th inst., the police officials arrested all of the performers at the different houses. Justice EMMERSON did not encourage this raid, as he only fined each player two dollars' costs, while he let the managers off with five dollars and costs.

As a rule, the actors would prefer the quietude of a New England Sabbath, with nothing but the tintinnabulation of distant chiming bells to disturb the stillness of the day; but in a city like Cincinnati, with its large foreign population, there is almost the same demand for theatrical amusements as for the morning newspaper.

The stupidity or fanaticism of framing an ordinance which cannot discriminate between legitimate and questionable amusements is very palpable in this question of Sunday theatricals in Cincinnati. "It's a far cry to Loch Awe," and it is a long way from Hoboken to Cincinnati, but the officials of the adjacent town over the river, who recently interdicted Sunday theatricals placed only the managers under arrest. The theatres in Hoboken have been reopened on Sunday, and performances are allowed as if there were no blue laws and ducking stools for scolds on the statute books of the famous commonwealth of New Jersey.

Probably, if the Cincinnati Law and Order Society were to reflect upon the rebuke of the founder of Christianity to the Pharisees who deemed it unlawful to heal the sick upon the Sabbath, they would come to exercise a little more of his "sweet reasonableness" on the Sunday theatrical question in their city.

A NEW FACTOR.

ON Saturday evenings during the past seven weeks a party of one-hundred-and-fifty men and women have met in various fashionable drawing-rooms for the purpose of analyzing and discussing the more interesting and important dramatic performances of the day. These gatherings are composed of the members and friends of "Mr. LINCOLN'S Class of Higher Criticism of the Current Drama." Mr. LINCOLN is an accomplished professor of literature in one of our leading educational establishments. The members of the somewhat cumbrously named class are persons of wealth and culture belonging to this city. The weekly meetings have been held at the residences of Mrs. VILLARD, Mrs. DODGE, Miss PECKHAM and other women equally well-known in social and literary circles. It seems odd, at first glance, that the existence and scheme of this organization—which has proved a brilliant success both socially and intellectually—should thus far have escaped the eagle eye of our daily press; but wonderment ceases when we come to consider that the gentlemanly reporter has been carefully excluded from its deliberations, and that the aforesaid eagle eye finds little to attract in such affairs and enterprises as possess no "news" value worth mentioning. Our readers need not be told that an able debate of an enlightening character receives niggard lines, where a murder in the Italian quarter or a double hanging at the Tombs gets generous columns.

The object of Mr. LINCOLN'S class, as its title indicates, is to consider, intelligently and critically, the acting dramas, both classic and modern, which form the repertoire of the New York stage. The members during the week prepare for the discussion by individually and independently attending the performance selected as the subject for the next meeting. The proceedings are opened by the reading of critical essays, in which the writers point out the faults and merits of the piece and its interpretation, and these are followed by a free debate wherein the opinions of the essayists are either supported or controverted. As a general thing the papers have been ably written and of an infinitely sounder and more accurate character than the criticisms of the same representations that appeared in the daily newspapers, while the debates have demonstrated the existence of thorough knowledge of the true principles of dramatic art and genuine critical acumen among at least one class of the metropolitan playgoing public. It would open the eyes of some of our speculative managers, inane playwrights and incapable actors could they but know with what neatness and dispatch their weak points are located and described by this body of brainy and influential representatives of a community whose gullibility they are wont to take for granted and whose ignorance and corrupt taste they claim is the excuse for the inferior quality of their offerings. To quote, as an example, the words of a delighted listener at a recent gathering when a play was examined; which, in spite of its utter worthlessness, is being forced into public notice by industrious puffing and ingenious advertising: "The speakers did not desist when they had pulled it entirely to pieces—they scraped the bones and put them to bleach."

We welcome the intelligence that Mr. LINCOLN'S class is to be a permanent institution, chiefly because the experiment has demonstrated the fact that in our midst there are persons of influence and refinement who are disposed to take the stage seriously and to pursue earnestly a study which will improve their taste and materially aid in popularizing the excellent habit of forming independent judgments. One-hundred-and-fifty critics such as these are likely to do the stage itself more good than a handful of warped—or worse—newspaper "noticers," notwithstanding that the latter have the several "greatest circulations in the world" at command to disseminate their underdone opinions; for the simple reason that the one-hundred-and-fifty are unquestionably disinterested and credible, while the majority of the handful are shrewdly suspected to be neither.

As a new and powerful factor that is certain to give valuable assistance to the forces that are working for the distant but sadly needed restoration of dramatic art to its true estate in this country, this admirably conceived organization is deserving of hearty approval and encouragement, and THE DRAMATIC MIRROR hails its permanent establishment with satisfaction.

DOUBTLESS VERY FUNNY.

REPLYING to an applicant who desired to contribute an original and gossipy theatrical and musical article to the little yellow-covered weekly, *Chatter*, the editor of that publication says he "would rather give one hundred dollars a week than publish such a letter." Then he goes on to say that "when the long-suffering public discovers that there is one journal which does not yield its columns to puffing the stage, we will have a million circulation." Presumably this is meant to be very funny. If the applicant was able to supply *Chatter* with theatrical matter of the sort and description he promised, his article would be unquestionably the most interesting feature of the paper, which is neither original nor gossipy now. As a matter of fact, there is no class of reading that is so eagerly sought and so carefully read by the general public as well-written dramatic articles and timely paragraphs. If it keeps on in its own canary-tinted, anti-dramatic way, however, *Chatter* may possibly realise its dream of a million circulation—in a century or two.

QUEER STAGE INTERIORS.

OUR sumptuously printed and illustrated Philadelphia contemporary, *The Upholsterer*, calls attention to the falsities and absurdities prevalent in the furnishing of stage interiors. It points out, very truly, that the historic epochs in decoration are now studied in every refined household, and their distinctive characteristics are readily recognized by the educated public. A mixture or confusion of these is also quickly perceived, and offends good taste. "The actor would never think of mixing his Hamlet and Shylock dresses," it continues; "why, then, should not the property-man or stage-manager be as conscientious in his duties?"

The Upholsterer drily observes that when we are shown Portia's home embellished with chenille portières and conventional curtain-poles we lose sight of Venice and think only of clearance-sales and the instalment system. Nor can we easily reconcile FABER pencils with the Italian Renaissance, or Smyrna rugs with the wild retreat of Ingomar. "When HENRY IRVING has a Louis XI. interior ornamented with a Turkish rug, and BOOTH and BARRETT set the trial scene in The Merchant of Venice with old English furniture, it is time to protest in behalf of intelligent playgoers. What would we think should a New York society drama be furnished in Louisiana plantation style? . . . The stage should be as carefully dressed as the actors, and yet we venture to say that in no representation of Richelieu has the stage ever been correctly furnished in the Louis XIII. 'curvature' style." Many other anachronisms and absurdities does our contemporary specify, to support its statement that stage decoration is in a very bad way and that radical improvement is urgently needed in this department.

We suppose it is because people have become so thoroughly accustomed to historical inaccuracy and archæological incorrectness on the stage that such howling anachronisms are meekly tolerated. They are so used to seeing Juliet begowned *a la mode*, Virginius bedecked in a *pallium*, Portia masquerading in an Oxford mortar-board and Lady Macbeth presiding at the banquet in a WORTH masterpiece; they are so hardened to the Banished Duke and his followers feasting on Florida oranges and Cuban bananas; to Camille's mixture of attic chamber and diamond rings; to the brown tin liquor cups, which the jovial bacchanalians of the comic opera chorus wave wildly in air upside down—after they have been filled from a wooden pitcher, gilt outside and solid throughout, that it is not strange if such extraordinary things as *The Upholsterer* draws attention to are ignored by a public that has learned to expect a job-lot atmosphere in the details of the average theatrical production.

A THEATRICAL TIME-TABLE.

THE good nature of an American audience is proverbial. Still, there is no particular reason why managers should take advantage of this amiable quality.

On the first night of Money Mad at the Standard Theatre the waits between the acts were simply an imposition on the public. Yet there was no manifestation of displeasure, and nearly the entire audience waited patiently till the end of the performance, which did not occur until one o'clock A. M. In fact, when Mr. STEELE MACKAYE came before the curtain after the third act to make the announcement that, owing to the illness of the head carpenter, he would have to ask the audience to wait an additional quarter of an hour, the information was received with laughter and applause. To be sure, the drawbridge scene that followed was a most elaborate exhibition of stage carpentry, but there is certainly no excuse for inviting the public to a theatrical performance until the scenery is in good running order. In any other country the interminable *entr'actes* probably would have provoked a riot.

In view of the prevalent tendency to count on the long-suffering of the average American audience, the recent proclamation of a stage-manager who is to produce a new spectacular drama is most surprising. He guarantees that despite the fact that the production will require 250 persons on the stage and is to include seven large mechanical changes, the performance will end on the first night within ten minutes of the advertised time.

Indeed, he is so sure that success will crown this daring innovation that he intends to issue a time-table for the rise and fall of the curtain on the last act. We sincerely hope that he may run the performance on schedule time, and that all stage managers will pattern after him.

ON all sides there are signs that the season is drawing to an end. The usual crop of Spring experiments is near at hand, while delusive early Summer hopes are beginning to announce their presence. Moreover, the long-headed manager, who maps out his campaign well ahead and completes his plans betimes, is presenting his prospectus for next season to the profession in particular and the world in general through the medium of THE MIRROR'S busy business columns.

THE idea of advertising a performance by giving slices of each of the leading parts to several actors to play serially during one representation, was revived last week for the first performance of Mr. HOWARD'S war-play. Theatrical observers still remember Mr. RIGGOLD'S Romeo and Juliet production at Booth's Theatre, when seven Juliets—tall and short, fat and lean, brunette and blonde—lent the occasion the variegated interest of a vaudeville show. Uncle Tommers, too, have resorted to several Evas, Topseys and real jackasses to give vitality to their mossy entertainment, shrewdly comprehending the American fondness for getting the most possible for the money.

CAPTAINS of the "supes" in all large communities complain of the difficulties they encounter in supplying the demand for intelligent and respectable supernumeraries. The class of "tough" and tawdry applicants is numerous enough, but bright young men and women who can present a good appearance, and at the same time fulfil their silent and statuesque duties satisfactorily, are extremely rare. Perhaps if the theatres offered decent pay to the auxiliaries and "extras" a more efficient, reliable and presentable corps might be procured.

IF there be any philanthropic person in these United States who desires to benefit some worthy charitable institution he can embrace a standing opportunity by depositing a goodly forfeit and challenging the statement that THE MIRROR has the Largest Dramatic Circulation in America.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

No class has been more persistently and outrageously libeled by the caricaturey palmed off for portraits in the newspapers than prominent members of the profession.

The Pictorial Prize Puzzle THE MIRROR offers this week is not only a timely satire on the craze for so-called likenesses of actors and actresses, but at the same time it is likely to afford a good deal of amusement to the competitors.

The prizes are sufficiently valuable to furnish an incentive to everybody of an inquiring turn of mind. The Consolation Prize, offered to the contestant who blunders the most, is of a character that will cast a positive halo over failure. It is a classicwork of art that once seen will never be forgotten.

✤

The average newspaper portrait is limned with a blacking-brush and engraved with a meat-axe. After it has gone through the stereotyping process and has been run off rattlety-bang, on a fast press, printed with the poorest ink on the cheapest mixture of straw and clay that can be made to do duty as paper, the result is naturally unsatisfactory in most cases.

If anything was needed to prove that illustrating should be left to the art weeklies and monthly magazines it is found, I think, in the pictures which THE MIRROR has selected at random from the pages of its contemporaries to form its prize puzzle.

It should be borne in mind, however, that in the process of photographic reproduction these "portraits" have diminished somewhat in size and thereby lost something of their pristine charm. Due allowance also must be made for the fact that in this journal they receive the benefits of good ink and paper. Still, they present the variegated characteristics of the originals very truthfully.

Additional interest attaches to these pictures in the promise that the names of the papers in which they first appeared will be exposed at the close of the contest.

✤

Although it is not the custom of THE DRAMATIC MIRROR to publish essays on pictorial art, an exception may be made in the present instance. Should there be aught of general interest in the communications that come relative to our Prize Puzzle before May 21 it will be printed.

✤

Finally—and this I am earnestly requested to say by the Job-like gentleman who has been retained as Prize Puzzle Editor—don't give up after the first attempt. There's nothing like perseverance. To quote an archaic saying, if at first you don't strike the combination—guess again!

✤

MONEYPENNY.—Come, now, you don't mean to tell me it really pays to write plays?

MANN U. SCRIPT.—Certainly! Why not?

MONEYPENNY.—Because you dramatic authors are constantly looking for a new situation.

✤

The 326th anniversary of Shakespeare's birth will be celebrated this (Wednesday) afternoon by the inmates of the Forrest Home, at Holmesburg. It was specified in the tragedian's will that the day should be commemorated there annually by appropriate ceremonies.

"There shall be prepared and read therein," says this testament, "on the birthday of Shakespeare, the twenty-third of April in every year, an eulogy upon his character and writings, and one of his plays, or scenes from his plays, shall on that day be represented in the theatre."

It is also requested that on the first Monday in every June and October "the grounds shall be opened for the admission of ladies and gentlemen of the theatrical profession and their friends, in the manner of social picnics, when all shall provide their own entertainments."

I am under the impression that this provision is not carried out. Is the reason to be found in the last part of the sentence?

✤

Charles Barnard's monologue, Sarah Tarbox, has made a decided success in the hands of Laura Sedgwick Collins. Another called Switzerland, has been given abroad with favorable results by a Miss Allen. A third is being written for Bertha Foy, who is to take it around the circuit of smaller theatres under Mr. Proctor's management.

These monologues of Mr. Barnard are peculiar in that they include a large cast of imaginary personages, but there is actually only one speaking character. By ingenious devices this solitary individual is made to people the scenes amid which she moves with many other persons whose identity is given such pronounced form that the audience know them without seeing them.

When he has completed the third of these original monologues Mr. Barnard proposes to desist from prosecuting the idea any further. He merely wanted to try an interesting experiment, and it has succeeded beyond his expectations.

✤

Mr. Wilson's trip to New York last Thursday afforded his New York admirers the opportunity of comparing his comic production of The Gondoliers with the genuine Gilbertian article.

The enthusiastic manner in which the interpolations and other departures were received gave confirmation to my recent remarks on the subject of The Gondoliers' run in this city. Had the piece been vulgarized in treatment the result probably would have been different. But there's no use crying over spilled milk.

So far as America is concerned Gilbert and Sullivan are dead, theatrically speaking. Unless they consent to come down to the popular level their future works are likely to meet the fate of Princess Ida, Ruddygore, Iolanthe, The Yeomen of the Guard and The Gondoliers. Already the list of their failures—financial failures, I mean—exceeds the successes.

Why don't the gifted collaborateurs turn their attention to grand English opera? They are the only men living who possess the qualities for achieving triumphs in that sadly neglected branch of composition.

✤

Strange are the devices for attesting love and sorrow for the dead!

A theatrical man, whose daily trips to and from his Long Island home take him by the Moravian Cemetery, noticed last Summer a superb India palm waving its long leaves above a certain grave. He admired the tree, and as he saw it, green and healthy, standing unchanged through all weathers during the Winter, he became curious and investigated. He found it to be a "property" palm, made of zinc and sheet iron, and painted in ever-green.

I am told that through the frost and such little snow as fell last Winter, a gorgeous wreath of flowers blossomed on a famous actor's grave at another suburban cemetery. The petals and blossoms were manufactured out of painted tin.

✤

My genial but peculative Philadelphia contemporary, the *Item*, quotes what I said the other day about Lester Wallack's unmarked grave in Woodlawn, and asks, somewhat irrelevantly, "why don't THE MIRROR start a Wallack Tombstone Fund? If the paper has any influence at all, it ought to raise the money required."

THE MIRROR's ability in the monument-raising line has received all the practical demonstration that is necessary. It would be decidedly inappropriate for it to put a stone over Wallack's resting-place while his family and personal friends are among the living, and before they have pleaded poverty as an excuse for what seems like neglect.

If the family and friends desire to accept a monument paid for by subscriptions publicly collected, I shall be glad to set the matter in motion and carry it to a successful issue. But neither the propriety nor the necessity of doing that has yet been made to appear.

✤

It is likely that George William Curtis will deliver the principal address before the Actors' Fund Association at the anniversary meeting in June.

✤

The Los Angeles papers are needlessly disturbed over sundry false and malicious reports concerning the state of theatrical and general business in that city, which were recently circulated by some disgruntled visiting manager.

As a matter of fact all the good attractions that played Los Angeles this season received generous and profitable patronage. The inferior companies naturally came away empty-handed for the reason that the people of this particular California town are critical, discriminating and not given to wasting either their time or their money on trash.

✤

One reason why the Los Angelites are able to select their amusements judiciously is that they have a sterling paper—*The Times*—which takes care to keep them reliably informed in respect to theatrical matters.

The Times reviews the stage fearlessly and conscientiously, its dramatic critic, Mr. G. A. Dobinson, being absolutely free from that curse of theatrical criticism in many localities that is known as counting-room influence.

✤

Our old friend Harry Edwards is scoring heavily as the Earl in Pauntleroy at the Antipodes.

The Sydney critics complimented his performance by reviewing it at unusual length. *The Telegraph* pronounced it a finely studied impersonation.

Mr. Edwards was a great favorite in that part of the world in his young days. It was in Australia that he won his spurs as a light comedian before beginning his American career at San Francisco with McCullough and Barrett.

✤

The relations between the leading Toledo papers appear to be somewhat strained, and they are accustomed to address each other somewhat in the picturesque fashion that prevailed in Eatonswill.

When THE MIRROR took the Toledo *Blade* to task for quoting from these columns without credit, the Toledo *Commercial* executed a *pas seul* of delight. But when the *Blade* made the *amende honorable* and THE MIRROR acknowledged the sense of satisfaction inspired by its explanation, the *Commercial* immediately flew into a frenzy of jealous rage.

As a specimen of the *Arizona Kicker* type of journalism, I quote the *Commercial's* latest paragraph on the subject:

> Last week the DRAMATIC MIRROR severely roasted the Toledo *Bladder* for plain, unadulterated plagiarism from the former's columns, a practice it indulges in on every possible occasion and which has become its principal feature. The *Bladder* cringed in the most abject manner saying that it was unnecessary to give credit for the reason that the stolen clippings bore THE MIRROR'S trade-mark on their face. THE MIRROR'S reply to this was about as sickening as the *Bladder's* apology, for it did the crawling act too, and sent a warm dose of soft taffy to the inflation, for which there is but one criticism, namely? *Rats!* THE MIRROR is a clean, excellent dramatic publication but it is as susceptible to flattery as the Miss of sixteen.

The *Commercial's* unconscious humorist is a man of rare gifts. He will be wanted by the comic papers—or the police—shortly.

✤

Mr. George C. Jenks, the dramatic critic of the Pittsburg *Dispatch*, writes me as follows:

> Will Mr. Alfred Ayres pardon me for asking his authority for qualifying the word "correct?"
>
> In THE MIRROR of last week this sentence is credited to him: "Indeed, the pronunciation that one now hears on the stage falls little short of being so correct that it would be safe," etc. Again, he writes: "Yet, correct as our players now are, we now and then hear," etc.
>
> I have so much respect for Mr. Ayres as a philologist, and have read his articles with so much interest that I can hardly believe him capable of what appears to me a vulgar error. I ask him the question simply for information and not in a spirit of carping criticism.

Even Homer nods. Mr. Ayres' copy was correctly printed. I showed him Mr. Jenks' letter yesterday. He said that while he willingly admitted the justness of the criticism he doubted whether it would be easy to express the thought in any other way and yet be equally clear and terse.

✤

The Albany *Journal* does not think it was fair for THE MIRROR to say, in connection with Dr. Gow's liberal sermon, that it would be preposterous to suppose that the conscientious preacher could so separate himself from his calling as to view the stage simply and solely in its artistic capacity and without reference to morality.

And why not, pray? Dr. Gow himself agrees with THE MIRROR in the opinion that a clergyman "should exalt the ethical element in all things above every other."

"No immorality is artistic," says *The Journal*. "Judged by pure æsthetics, immorality has no place and no foothold."

That is a statement that nobody can deny; but since it is quite foreign to the subject, why should it be dragged in? THE MIRROR did not say that art might be immoral; but it did say, and again says, most emphatically, that art ceases to be art in the true sense when it is sought to be used as a direct medium for teaching morality.

The distinction between the immoral and the un-moral is one that many otherwise intelligent people find it difficult to comprehend.

The Venus de Medici is not an immoral work, yet its purpose is certainly not to teach a moral lesson. There is no morality sought to be conveyed in Messonier's "1807," but it is not likely that the *Journal* would object to it on that score. And what is true of the sculpture and the painting is equally true of the play.

The elevation of feeling produced by the contemplation of a fine work of art may be defined as a moral elevation, beneficent to the observer; but the ethical purpose of art goes no further than that.

✤

THE MIRROR QUARTERLY is receiving a hearty advance welcome on all sides from the press. I think it will prove worthy of the expectations the announcement of its appearance has aroused. The first number will be ready on May 10.

✤

The baseball flies again and the "cranks"—among whom are many professionals—are wending their way to the rival arenas in Harlem. The "L" road's inadequate accommodation for the vast crowds was most uncomfortably demonstrated again last Saturday.

PERSONAL.

VERINDER.—John Verinder, a well-known Londoner, writes to a friend in this city: "Your illustrated papers are far ahead of ours. Neither the *Graphic* nor the *Illustrated* is to be compared with the Christmas MIRROR. The superb paper, the tasteful typography, and the engravings are all perfection. The lithographic water color effects are admirable.

RUSSELL.—Tommy Russell's trouble with Mr. French occasioned very little surprise to those conversant with the inner workings of the company. These pet juvenile actors are as subject to change and caprice as the average prima donna, but like young kittens they generally land on their feet somewhere.

LITERARY.—Mrs. Kendal's "Opinions" are to be followed up with a novel by Pauline Hall. It will now be in order for Mr. Pat Rooney to enroll himself among the controversial contributors of the *North American Review*.

HILLER.—H. C. Hiller, the author of Number Two, a piece that was recently tried at a matinee in London, and fairly chopped into mince-meat by the press, has written a letter in which he says: "Were critics to abjure being present at perfunctory, hap-hazard productions, and were our censors, under certain conditions, to read and notice plays to be tentatively produced, the critics would be less severe and struggling writers would have better chances of fair judgment."

HARVEY.—Hattie Harvey, a pleasing young actress, who hails from Chicago, has been invited to spend the Summer at Adelina Patti's castle in Wales. During her sojourn there she is to present in Madame Patti's new theatre two new plays, Broken to Harness, by Mervyn Dallas, and The Heroine, by a Chicago author.

STILLMAN.—Lillian Stillman, who joined Burton's Tom Sawyer company on April 12, is said to have made a hit in the leading soubrette part.

MARLOWE.—Virginia Marlowe has been engaged for the Shenandoah company next season.

PAYN.—Adele Payn has returned to New York to reorganize her company previous to opening at the People's in May.

SOSMAN.—Mr. Joseph S. Sosman, of the firm of Sosman & Landis, was married at Chicago on April 16 to Miss May P. Jones.

HARRIS.—Augustus Harris, the lessee and manager of Drury Lane Theatre, is a candidate for the office of Sheriff of London.

GOATCHER.—Phillip W. Goatcher, the scenic artist, sailed somewhat suddenly for Europe last Tuesday on the *Wyoming*.

CROSSMAN.—Henrietta Crossman, who has joined the Lyceum Theatre stock company, is now in the cast of The Charity Ball.

DELAUNAY.—It is now an understood thing in Paris theatrical circles that Delaunay goes back to the Comédie-Française, not to assume his old place in the company, but as stage-manager. Up to the present this duty has fallen by turn to the Sociétaires.

HICKS.—Seymour Hicks, the clever young juvenile of the Kendal company, is lying seriously ill in San Francisco.

ELDRIDGE.—Mrs. Louisa Eldridge, assisted by a bevy of young actresses, will sell flowers in the lobby of the Casino at the Press Club concert in aid of the Charity Fund next Sunday evening.

BERROLDE.—Judith Berrolde, who is at present playing an emotional role in A Long Lane, has been engaged for the leading part in Blue Jeans.

SULLIVAN.—Sir Arthur Sullivan is hard at work upon the score of a new grand opera which is to be produced in London in November at D'Oyly Carte's new theatre. Esther Palliser will sing the leading role. Eugene Field is to write the text for the new work.

HALL.—There are conflicting rumors circulating about Miss Pauline Hall. One report states that she is ill in Philadelphia, and another that she has already begun the formation of a new opera company, of which she will be the head. Her contract with the Casino will expire in May, and probably it will not be renewed.

NORDICA.—Madame Nordica sailed for Europe on the *Werra* last Saturday.

MANTELL.—Robert B. Mantell has been honored by an amateur society in Brooklyn which has adopted his name.

SCOTT.—The critical and anecdotal "Table Talk" which Clement Scott is about to start in the pages of the London *Whitehall Review* ought to prove pleasant reading. Mr. Scott is the dramatic critic of the *Daily Telegraph*, and is considered to be one of the best writers on theatrical subjects on the English press.

HARVEY.—Pauline Harvey, who closed her engagement with the Gaiety Opera company at Worcester last week, has been engaged by Charles Baldwin for a sixteen weeks' season in light opera, and is to open in Columbus, O., on May 5.

AT THE THEATRES.

PARK.—THE MILLIONAIRE.

Jason Fleece	P. F. Mackay
Lorillard Lenox	J. P. Connelly
Jason Fleece	Max Arnold
Joseph Brandt	Frank E. Jamison
Frank Thomson Roberts	Milton Roblee
Sampson Sharp	Frank Allen
Miss Laura Lenox	Louise A. Sully
Miss Cicely Fleece	Carrie Radcliffe
Hortense	Marian Earle
Ames O'Brien	Dan'l Sully

The condition of public taste is so anomolous at the present time that the conscientious critic is frequently bothered in passing judgment on the worth or worthlessness of a new piece. Take The Millionaire, for instance, which received its initial New York production at the New Park Theatre on Monday night. The majority of the audience seemed to find excellent entertainment in this so-called comedy-drama; yet, the bulk of the plot and the entire construction of the piece are decidedly trite and frequently tedious, judged from a critical point of view.

A fair verdict would probably acknowledge the piece to be on a level with the average road attraction, occasionally relieved by a few artistic ingredients. Unless the author, H. Grattan Donnelly, Esq., can reproduce more aptly the conversation and manners of persons that move in good society, he had better confine his ambition as a playwright to such absurdities as Natural Gas. In real life gentlemen and ladies do not address claptrap and bombastic speeches to one another in a private parlor. Nor do they indulge in many other peculiar practices attributed to them in Mr. Donnelly's play.

The main incidents of the story turn on the scheming of three tricky capitalists, Jason Fleece, Lorrillard Lenox and Baron Steinberger, to control a railroad that is almost completed. Meantime, Ames O'Brien, an Irish-American railroad contractor, gains possession of an old charter empowering him to construct an opposition line passing through Rocky Gorge, in the Pennsylvania mountains. The capitalists resort to bribery and various other underhanded means to induce the laborers to leave the opposition road, but the Irishmen decline to secede, although the Italians are not so loyal. Owing to the theatrical device of having O'Brien masquerade as his own foreman, it is impossible to serve an injunction, the road is duly completed by driving the golden spike, and the Irish-American, removing his disguise, proclaims himself master of the situation.

The amatory interest is sustained by having O'Brien become enamoured at first sight of Laura Lenox, a sister of one of the capitalists opposed to his road. This little misunderstanding in business matters does not prevent O'Brien from securing the girl's consent to marry him. In fact, their matrimonial alliance is the means of setting brother Lorillard up again on his financial pins. There is also a love affair between the daughter of Fleece and Frank Roberts, a young engineer who remains loyal to O'Brien, which is also brought to a happy issue. The episodes of the stolen locket as the means of establishing the identity of a certain Madame Hortense as the deserted wife of Lenox, and the subsequent discovery that Frank Roberts is her legitimate son, border on burlesque in their adherance to theatrical conventionality.

Daniel Sully, who, of course, impersonated the role of Ames O'Brien—from which the piece derives its title—was quite humorous, and evoked considerable laughter. He was effective in the strike scene of the third act, but was seen at his best in the comedy phases of the character. P. F. Mackay made a good character sketch of Jason Fleece. J. P. Connelly looked like a wax figure of the Eden Musee and his acting did little to destroy the impression that he was an automaton. Max Arnold caricatured a German baron with great cleverness. Milton Roblee as Frank Roberts, and Frank Allen as Sampson Sharp, were acceptable, but the Joseph Brandt of Frank E. Jamison was villainous in more senses than one.

Of the feminine trio the cast contained, Louise A. Sully was animated as Laura Lenox, though the color on her cheeks looked like a chronic sunset; Carrie Radcliffe was pretty and harmless as Cicely Fleece; while Marion Earle as Hortense was lachrymose to a painful degree.

The scenery was fairly good, and the realistic method in which the supernumeraries had been trained to lay a track across the stage in the third act was loudly applauded.

PEOPLE'S.—GUILTY WITHOUT CRIME.

Stella	Ramie Austen
Tom Rawson	Dore Davidson
Sir Ralph Waldren	Ernest Foster
Stephen Douglas	T. B. Thornton
William Mortimer	Frank Kemble
Isaac Plunskey	Charles M. Hayne
Miss Francis Primrose	Rene Perselle

At the People's Theatre on Monday night another melodrama founded upon Miss Braddon's well-known novel of Aurora Floyd was presented by Doré Davidson's company. A new drop curtain painted by Mauder and Schaefer was exhibited for the first time.

The play is centred on the monomaniacal trainer, Tom Rawson, and has, therefore, a somewhat monotonous tone of threatened villainies. The principal situations are brought about by the predicament of Stella when she becomes an unintentional bigamist by marrying Sir Ralph Waldren in the supposition that the gambler Mortimer, who had entrapped her into an unfortunate marriage, had been killed in a horse race.

The part of Rawson was carefully and powerfully portrayed by Doré Davidson, whose acting proved the most enjoyable feature of the play, which, apart from a few strong situations, is neither better nor worse than the bulk of its class. Ramie Austen, who is both shapely and good-looking, was seen to advantage as Stella, although she was not at all times able to sustain the wide range of emotional work required by the rôle.

The perfidious character of Miss Primrose was well played by René Perselle. Frank Kemble acted the part of the villain Mortimer in a conventional manner. The rôle of Plunskey, a Jew dog fancier, was conceived and made up in a spirit of caricaturish exaggeration by Charles M. Hayne. H. B. Harkins played the flunkey, James. The smaller parts were conscientiously filled. The groupings of the situations reflected credit upon W. S. Hockstra, who also appeared as the Turnkey.

The artistic merit of the performance was lowered by the interpolation of comic songs without any reason or connection with the piece. Taken altogether the play is one likely to be popular on the road.

PROCTOR'S.—THE HENRIETTA.

This week Stuart Robson and his "company of players" are making their first New York appearance this season in The Henrietta. Bronson Howard's clever play has apparently lost nothing of its magnetism, for the house it drew at Proctor's on Monday evening was exceptionally large and brilliant.

The company Stuart Robson has surrounded himself with is fairly efficient in the main. Frank Mordaunt, who replaces W. H. Crane as Nicholas Vanalstyne, certainly gave a very admirable performance, and, we may say, without in any way depreciating the peculiar gifts of Mr. Robson, fully divided the honors of the evening with the star. Mr. Mordaunt was capital throughout—really funny in his comedy lines and really dramatic in the emotional phases of the role. He was loudly applauded several times and, at the end of the third act, when he is overpowered at the discovery of his son's treachery, he was compelled to answer an enthusiastic recall. Of Stuart Robson's Bertie little need be added to what has been said before in these columns. His performance is as good as ever. Mr. Robson furnished the laughter of the evening; Mr. Mordaunt the tears.

Edward J. Ratcliffe as the renegade son, although somewhat stagy in his earlier comedy scenes, subsequently gave ample proof of ability in the heavier lines, and at the tableau in the third act was rewarded by a round of applause for an excellent piece of work. An innovation—hardly an improvement—that Mr. Robson has seen fit to make, is in the character of Dr. Parker Wainwright, who now is a very conventional lover of German origin. If this change were necessary, why not have changed also the name—Herr Doctor Müller, for instance? So English a name as Parker Wainwright fits badly the decided Teutonic accents with which the doctor (James E. Wilson) made love to Rose Vanalstyne.

The caricature of the Episcopal minister was well rendered by George Woodward, and J. B. Hollis made an acceptable English lord. As the widow May Waldron was not a success. She is painfully obstreperous and requires much toning down. Eugenie Lindeman as Rose was about as bad—apparently through over enthusiasm. Her sobbing and hysterical parade in the second act created more merriment than pathos. Katherine Florence made a lovable little *ingénue*, and Helen Mar was good as Lady Mary Trelawney.

NIBLO'S.—A CHILD OF NAPLES.

Alexander Salvini opened in A Child of Naples at Niblo's before a large and demonstrative audience on Monday night. Mr. Salvini was called after every act, and at the close received a double call, with loud cries of "speech, speech" but the star declined to orate.

As THE MIRROR previously observed, when Mr. Salvini appeared in this play at the Broadway, its chief reason for existence is the excellent vehicle it offers Lr. Salvini for his talents as a character actor. Aside from the work of the star, the play is tame and sombre, and is rather a suggestive outline of what the playwright might have done in relating an intensely romantic drama of the uprising of the lazzaroni in Naples in 1859. Were the scene of action laid in Naples instead of at the villa of the Baron Della Rocca, as it is during the entire play, there would have been the variety of character and scenic picturesqueness which this sketchy piece now lacks. In the last scene of the third act, Mr. Salvini gave a pantomimic trifle—speech without words. This bit of business was fine and recalled the fact mentioned in the works of the distinguished American philologist, G. P. Marsh, that during the revolt of the lazzaroni the King of Naples addressed them in their peculiar pantomimic language, using only facial expression and gestures to impart to them secret intelligence about the movements of the French army. The King's speech without words quelled the insurrection.

The star was strongly supported by May Brookyn as Lucia; Elmer Delameter as Baron Della Rocca, Lucius Henderson as Count St. Elmo; Carl Ahrendt as Judge Martelli, and Benjamin Horning as Dr. Bellotti.

PALMER'S.—THE GONDOLIERS.

Francis Wilson brought his company from Philadelphia last Thursday to give a matinee performance of The Gondoliers at Palmer's Theatre.

Mr. Wilson disported himself with his characteristic vivacity in the role of Giuseppe, and interpolated an unconscionable number of gags throughout the performance. Indeed, Mr. Gilbert would have turned green had this occurred at the Savoy Theatre, but the audience seemed to enjoy these marginal notes immensely. Exactly how Sir Arthur Sullivan would have looked could he have heard Mr. Wilson struggle with the tenor solo of an interpolated American lullaby, would be difficult to picture.

Hubert Wilke as Marco sang as vociferously and posed as frequently as of yore. Charles Plunkett was an acceptable Duke and Elma Delaro sang the role of the Duchess with artistic discretion.

Marie Jansen as Tessa looked charmingly mischievous, sang delightfully and shared the humorous honors with the star. Laura Moore's singing in the part of Gianetta was also much admired, and she has improved in her acting since she last appeared in New York. Nettie Lyford was not at her best in the character of Casilda. The other members of the cast were satisfactory, and the chorus had evidently been well trained.

After the performance the company were driven to the railroad depot to catch a train that arrived in Philadelphia in time for the regular evening performance of The Gondoliers at the Broad Street Theatre.

GRAND.—VAUDEVILLE.

The ever-pleasing Boston Howard Athenæum company opened a week's engagement at the Grand Opera House on Monday night. The programme consisted of ten numbers and each was meritorious.

Among the cleverest were Conroy and Fox, in their inimitable songs and dialogues; the renowned Irwin Sisters who seem to grow more charming each season; the only George Thatcher, as funny as ever; Wilton and Mora, skilful bar performers; the Russell Brothers in a clever "turn;" Dutch Daly, rejuvenated, and little Ida Heath, the remarkable child dancer. The audience was large, and encored almost everything. Next week, Kajanka.

THIRD AVENUE.—PASSION'S SLAVE.

The Third Avenue Theatre was well filled on Monday evening, when Passion's Slave commenced a week's engagement at this popular establishment.

C. Barringer, J. W. Cope, Edward Thayer, Abbie Pierce and Josie Sisson ably assumed the principal characters in the play, and were all well received. Next week, The Two Johns.

WINDSOR.—MY AUNT BRIDGET.

Those old favorites, Monroe and Rice, in that very amusing absurdity, My Aunt Bridget, delighted a large audience at the Windsor Theatre last Monday night.

With such well-known people as Lena Merville, Kate Davis, Catharine Linyard, W. A. Mack, and Monroe and Rice, it is needless to say the piece proved very entertaining.

The manner in which George W. Monroe sings "Eh, Did I Hear You?" is alone worth a visit to the Windsor. Next week, Hearts of Oak.

HARRY KENNEDY'S THEATRE.—VARIETY.

Harry Kennedy's Theatre, formerly known as Poole's and latterly as Wild and Collier's Comedy Theatre, raised the curtain for the first time under its new management on Monday night. The house was well filled. The programme included such artists as Fred. Roberts, Maggie Cline the "Irish Queen," Harry Kennedy, Jennie Yeamans, the Tissots and the two American Macs.

KOSTER AND BIAL'S.—VARIETY.

Carmencita continues to draw large audiences to this popular concert hall where her graceful dancing is greeted nightly with vociferous applause.

The other attractions this week include Ali Vada, Laura Lee, Fannie Beane, Signor and Signora Diabias, Healy and Costello and Professor Burke. Our Belle Helene is retained as the principal burlesque.

AT OTHER HOUSES.

At Tony Pastor's this week Harry Kernell's company, in conjunction with several members of Mr. Pastor's own troupe, are giving a good vaudeville entertainment, and playing to crowded and appreciative audiences. For next week the Rentz-Santley burlesque company.

There is no abatement of popularity in the attendance of The County Fair at the Union Square, of The Charity Ball at the Lyceum, or of The Grand Duchess at the Casino.

This is positively the last week of Aunt Jack and the regular season at the Madison Square. Next week a play called The Blue Officer is to be tried at this house.

The Stepping Stone has found a resting place this week at Palmer's Theatre.

Rosina Vokes did so well at Daly's last week with her triple bill, consisting of Percy Pendragon, Wig and Gown and A Double Lesson, that she will not change the programme till next Monday evening.

The one hundredth performance of The Senator was reached at the Star Theatre last (Tuesday) evening. William H. Crane and his company are to leave for California next month.

PROFESSIONAL DOINGS.

CLARA SILBERMAN was married to Lester Victor at New Orleans on March 27.

A LETTER received from an American in London, referring to Mrs. Oscar Beringer's adaptation and production of her version of The Prince and the Pauper at the Gaiety Theatre, states that it does not compare with the American version—that it is weak and dull. The correspondent thinks the piece will soon be withdrawn.

THE remains of Frank Richmond, the show lecturer, who was for a long time associated with Buffalo Bill's Wild West, have arrived from Spain, where he died. The funeral will take place at Greenwood Cemetery next Sunday, April 27, at 3 P. M. Friends of the deceased and the dramatic profession generally have been invited to attend.

A PLEASANT entertainment was given by the members of the Joshua Social Club in this city on last Sunday afternoon. Among the professionals that contributed to the amusement and received much applause were: Ray Morris, for a clever recitation, Dan Diamond, a good mimic, J. H. Hoey, Professor L. B. Batterson and Sam Diamond, the clever banjoist.

HARRY DORE PARKER wires that George C. Staley in A Royal Pass turned people away from the Haymarket on last Sunday night.

LILLIAN ROWLEY has retired from the E. P. Sullivan company and is at her cottage in Atlantic City taking a much needed rest. Miss Rowley has been suffering from throat trouble.

GUS HOMER is the latest recruit to the play pirates. He produced Hit or Miss, Under the Gaslight, My Partner, Queen's Evidence, Streets of New York and Two Orphans in Steubenville, O., week before last.

W. A. BRADY will produce Doré Davidson and Ramie Austen's drama, Guilty Without Crime, during his engagement in San Francisco. He has leased the play for one week.

THE part of the hero in the forthcoming production of The Silver Falls, at the Boston Theatre, will be created by William Redmund.

FANNY RICE has signed with Rudolph Aronson to remain permanently at the Casino for another year, commencing next October. She will not play during the Summer.

A SPECIAL matinee will be given at the Fifth Avenue Theatre this (Wednesday) afternoon. A new play by Frank Rothschild, Jr., entitled, A Mighty Power, will be produced. Among the interpreters will be George Osborn, Minnie Seligman, Wilton Lackaye, Henry Lee, Thomas Joyce, May Hampton, Charles Dade, and James Edwards.

THE 100th performance of The Senator took place at the Star on last Tuesday evening. The event was celebrated by the distribution of the handsomest souvenirs ever seen in this city. They consisted of photographs of W. H. Crane, by Sarony, framed in figured satin with the programme printed on the back. This style precluded the appearance of advertisements of any kind.

INCLUDED among the stars and attractions whose tours Klaw and Erlanger are arranging for next season are: Fanny Davenport, James O'Neill, Nellie McHenry, the Jefferson-Florence company, the Great Metropolis companies, Annie Pixley, Frederick Warde and Mrs. D. P. Bowers, the Two Sisters, Marie Wainwright, Louis James, Clara Morris, The Old Homestead, J. K. Emmet, Roland Reed, Lotta and others.

COLONEL MCCAULL has engaged William Blaisdell for his comic opera company. Mr. Blaisdell is now the comedian in the company of Lizzie Evans.

CELIE ELLIS, who recently resigned from the cast of Stetson's Gondoliers, has been engaged by Junius Howe for the comic opera company he has organized for a Summer season at the Baltimore Academy of Music, beginning on the 19th of May. The Black Hussar will be the opening bill. Miss Ellis will play her original part of Rosetta. Pauline Hall, Jeannie Winston and Frank David are members of this organization.

LES AMATEURS.

On Wednesday, the 16th, the Amaranth Dramatic Society gave their last performance of the current season, which is the nineteenth of their existence. The play presented was the charming standard comedy, Masks and Faces.

The performance might be fitly likened to an indifferent picture in a gorgeous frame. It might have interested, but it could not have entertained one that often had seen the comedy fairly well played. The interest would have come of curiosity to see how a company of experienced amateurs would acquit themselves in a play demanding skillful treatment.

The house, as is well known, in which the performance was given is one of the larger and finer in the country; the stage was festively adorned with a profusion of flowers; the costumes were of the most elegant description; the rehearsals had been sufficiently numerous and careful to insure a smooth performance, and the players were sufficiently practiced in stage deportment not to appear awkward or ill at ease—they had learned to stand properly, to keep still when they should, and not, as a rule, to over-gesticulate (a very common fault with amateurs and novices); still, carefully and lavishly as all these minor matters had been attended to, it was nevertheless clearly apparent that, despite their nineteen years experience, the Amaranths have not yet learned to appreciate the magnitude of the task one sets one's self when one undertakes to present one of the standard plays, or perhaps to present any play.

What the Amaranths know of the art of playing can be quickly, easily and well learned by nineteen persons in twenty; learned, too, by persons possessing only a modicum of intelligence and a minimum of culture. What the Amaranths do not know of the art of playing is just what it is most necessary for every player to know that, on the stage, would appear to be a person of culture; just what every player must be fairly proficient in if he would lay any claim to being a dramatic artist. The thing that makes or mars all playing; the thing that requires careful study, the exercise of intelligence and much practice is just the thing that the Amaranths, in common with nearly all amateurs and a very large percentage of professionals, seem to give little attention to. They know nothing of the art of producing the effect with the language that must be produced with it if one would raise a personation above the colorless level of the commonplace. The elocution of the Amaranths is of the non-committal, spiritless, pointless, insipid sort that is the distinctive character of the ultra-realists. The ladies and gentlemen of the Amaranth make the great mistake—a very common one—of supposing that being natural, realistic, consists in putting little modulation and less emphasis into one's elocution. Good elocution must abound in both; and bad elocution, very bad in fact, *may* abound in both. The difference being that in the latter, the modulation and emphasis are mere haphazard sing-song, bellow and bow-wow, fuss and fury; while in the former, both are the natural product of carefully-considered delivery, of the exercise of that intelligence that so points the thought as to make it not only clear but effective.

The actor that does not definitely determine beforehand just how he is going to speak his lines is no artist; he is only a slap-dasher.

Another thing that the Amaranths should give their attention to, if they would make sure of deserving the reputation of being cultured, painstaking people, is their pronunciation. They mispronounce more words in one evening than one hears mispronounced by any one of the better professional companies in six evenings.

There are a great many people in the world that don't know enough to know how little they know. I suspect that fully forty-nine in every fifty of the amateur players of the country are of this number; as for the professionals, I *know* that fully three-quarters of them are. Every amateur will think he is the fiftieth man; every professional that his place is in the fourth quarter. And so—all are happy! There's more bliss in ignorance than in knowledge. The bliss of the one, however, is bestial, while that of the other is godlike. Yours the choice.

Of Mrs. Nelson, who was the Peg Woffington of the occasion, I had been led to expect more than she realized. To my thinking, she was not Peg at all, for Peg, as I understand her, is a high comedy character, whereas if Mrs. Nelson made anything of her it was a low comedy character. In her bearing there was no suggestion of the grace, the dash and the patrician air that we look for in high comedy. Mrs. Nelson's walk is not good, and then her bearing is still further commonized by a habit she has of standing with one or the other arm akimbo, after the fashion of the soubrette or character old woman. If Mrs. Nelson were to submit her Peg Woffington to the judgment of an intelligent, unbiassed audience, she would, I am confident, quickly discover that its merits are few; its demerits many.

"Oh, but Mrs. Nelson is only an amateur!"

True, Mrs. Nelson is only an amateur, but an amateur may be one of the most accomplished of artists, and then *always* what is worth doing at all is worth learning to do well.

The primal fault, I repeat, of nearly every amateur player consists in his failing to recognise the magnitude of the task he undertakes.

To amateurs, I say play and play good dramas; but do not lose sight of the fact that you have no right to ask your friends to come to see you unless you are thoroughly prepared; so thoroughly indeed that you are able to do as well as preparation can enable you to do.

A few evenings ago I witnessed from beginning to end an ambitious attempt by another amateur association. This attempt was to present The Merchant of Venice. The outcome of their efforts did them no credit. To know less of stage-deportment and of stage-business than the Rivals know would be to know nothing. The pronunciation of every member of the cast, with one honorable exception, was very faulty, while the reading of no one was satisfactory. Miss Helen Sweeny's Portia was one of the better personations, yet there was hardly a line in the Mercy Speech that was properly read. Carida's handling of the lines of Nerissa was elephantine. She read as though she had been in the hands of some elocutionary charlatan. Instead of being colloquial she was ponderous. As for Mr. Hyman, the Shylock, if he would learn to act, he should begin by learning to do nothing. He might, perhaps, learn to play Shylock fairly well, but he would first have to learn to keep still—occasionally.

The honors of the evening were easily carried off by Mr. William Bonelli as Bassanio. Mr. Bonelli pronounces exceptionally well.

ALFRED AYRES.

A BUSY MANAGER.

John Kastendike, who was formerly manager of the new People's Theatre at Brooklyn and of the Mountain City Theatre, Altoona, Pa., and who is now acting as business manager in this city for the Grand Opera House at Atlantic City, N. J., is rapidly extending his business connections.

To a MIRROR representative who met him the other day, Mr. Kastendike said:

"I am just starting in to act as the representative and business manager in New York of those theatres all over the country that want a man here who will look after their business interests as carefully and as conscientiously as they would themselves, and who will always act as their agent in everything. Besides the Grand Opera House at Atlantic City, N. J., I represent twenty-three theatres. They are the Grand Opera House, Reading; Library Hall, Warren; Opera House, Carbondale; Showalter's Opera House, Latrobe; Newmeyr's Opera House, Connellsville; Beaver Falls Opera House, Beaver Falls; Opera House, Belle Vernon—all in Pennsylvania; Opera House, Red Bank, N. J.; Masonic Opera House, Chillicothe; New Opera House, Circleville; Smith's Opera House, Ashtabula, Ohio; Joliet Opera House, Joliet; the Walker Opera House, Champaign; Academy of Music, Sterling; Doles Opera House, Mattoon, Ill. City Opera House, Port Huron, Mich.; Lohman's Opera House, Jefferson City; Opera House, St. Charles, Mo.; St. Cloud Opera House, St. Cloud, Minn., and Robinson Opera House, Jackson, Miss.

"With but three exceptions I shall have the entire charge of the booking for these houses, and all communications for time for them will be referred back to me. I will not book a larger number of attractions for any one house than its business will abundantly warrant, and companies booking with me will thus feel sure that they have profitable engagements. Negotiations are now pending by which I shall probably double my list of theatres, but no matter how many I get I will work for each one as though it were my own.

"I shall not take office room at Randal's Exchange until June 1, but after that time the office of the circuit will be at my house in Brooklyn. One thing I would like specially to impress upon your mind, I will not run an exchange or do a general theatrical business. I shall simply act as business manager in this city for those theatres, as far as the booking is concerned."

PLAYWRIGHT SWARTZ VINDICATED.

The controversy respecting Dad's Girl as being a plagiarism of Caprice resulted from a communication to that effect having been sent to THE MIRROR by a young man who had been a member of the pirate Ruby Lafayette company, and who claimed that both the plays in question were substantially identical.

E. J. Swartz, the author and owner of Dad's Girl, met the charge promptly, and from his statement THE MIRROR asserted that its informant must have been in error. This has proved to be the case, and as THE MIRROR makes it a point of honor to rectify the least aspersion cast upon an honest playwright, it makes the *amende honorable* to Mr. Swartz, who is vindicated, as the subjoined letter attests:

OMAHA, Apr. 14, 1890.

To the Editor of the Dramatic Mirror:

SIR.—I notice by last week's issue of THE MIRROR that Mr. Swartz has made a statement to the effect that I had really seen the Ms. of Caprice under the title of Dad's Girl. If this was really the case, I sincerely regret the wrong that I have done Mr. Swartz by my indirect charge.

One thing, however, is certain; more than one company has been playing Caprice under the title of Dad's Girl in the West, and are doing great injustice to the owner of Caprice and (if Mr. Swartz is right) to the owner of Dad's Girl.

I think THE MIRROR is doing much to place play piracy under a ban that will eventually exclude the production of stolen plays from houses patronized by a respectable and fair-minded public.

Yours truly, CYR FAYE.

THE BLUE OFFICER.

Ralph Lumley's extremely clever play, Aunt Jack, will close its run and the Madison Square Theatre's regular season on Saturday night. It will be immediately followed by the production of The Blue Officer, a new play adapted from the French, by Amy Aiclaw.

This play has had a curious history. It was written some three years ago by the distinguished woman who signs herself Amy Aiclaw, and was originally intended for the Théâtre Gymnase, Paris. On the eve of its production, however, it was interdicted by the French authorities. This step was taken solely for political motives—the author being well known as a Russian Princess of decided Nihilistic tendencies. The French Government could not afford to offend St. Petersburg, and on a hint from the Russian Plenipotentiary Minister in Paris to the effect that the friendly relations between the two countries might be strained if the piece were produced the French Ministry took measures for its suppression. It was, however, produced a few months later in Brussels—and by all accounts, successfully.

Its production at the Madison Square will take place on Monday. The following actors are in the cast: Selina Fetter, Helen Russell, Rose Eytinge, Dorma Madixxa, George Osbourne, Clarence Handysides, Charles Evans Charles Dade, Thomas Joyce, A. Paulein, William Hatter and Henry Lee.

MISS GRUBB DENIES A REPORT.

Lillian Grubb is annoyed because it was reported by several newspapers that the reason she left John Stetson's Gondoliers company was on account of ill-health. Miss Grubb, who is in Baltimore at present, asks THE MIRROR to say that the statement was entirely unfounded; that she has never enjoyed better health than now, and that her voice is in better condition than ever.

"I intend sailing for Europe early next month" adds Miss Grubb, "and I shall study music for some time in Paris before returning to this country."

Miss Grubb, is a pretty, popular and ambitious actress who, if she perseveres, ought to become in time a very successful and attractive member of the small contingent of really capable comic opera prima donnes.

The above illustration gives the front view of the General Dramatic Offices of Mr. Gustave Frohman, in East Twenty-eighth Street, between Fifth and Madison Avenues. A very handsome sketch of the big ten-story building was published in THE MIRROR last week. It is surprising how rapid has been the growth of the dramatic business during the last five years. Its tendency is to follow along Fifth Avenue. So many society people and brilliant ladies with fortunes at their disposal are becoming interested in the drama, that it is assuming vast and important proportions. In Mr. Frohman's palace offices, his type-writers are kept busy ten hours a day making out contracts and doing the correspondence of the establishment.

THE HANDGLASS.

THE daily papers now print items regarding Mr. Fred. Gebhard under the heading "Amusements."

† † †

TESSA.—(*Singing*) "It's 'how are you?' and 'How do you do?'"

GUISEPPE.—"Thanks. I'm feeling rather ratty this morning."

—*Wilson and Gilbert's Gondoliers.*

† † †

IN a recent interview Corinne told a Rochester reporter that she was studying Shakespearean rôles "for the fun of the thing."

† † †

DE STICK.—"What do you think the critics will say about my acting?"

DE SLICK.—"Give it up."

† † †

A CHICAGO paper says that St. Louis is such a dead theatrical town that managers are obliged to send carriages for the dead-heads.

† † †

PATTI now admits that her good complexion is due to her eating prunes. How about those soap and cosmetic testimonials?

† † †

A SPECIMEN of severe Salt Lake criticism reads as follows: "An alleged actor named Bandmann gave a very rocky performance of The Merchant of Venice in the Salt Lake Theatre Monday evening, before an audience of 100 people. The theatregoers of this city, however, well knowing Bandmann to be a ten-cent actor, preferred to witness the acting of the heifer in Evangeline at the Grand, which was crowded. Anyone who has seen the acting of Evangeline's heifer and compared it with that of Bandmann, will unhesitatingly say that the heifer is the much better actor."

† † †

AN English hangman has declined to appear in a drama which was "written around him." He considers a good hangman better than a bad actor, any day.

† † †

A TORONTO paper sent the baseball editor to report a theatrical performance a few evenings ago, and the next morning's amusement column was headed: "Macbeth's Curves Badly Pounded at the Opera House Last Night."

† † †

A GERMAN tenor who comes under that broad and universal head "well known" has, through a surgical operation on his throat, become a first-class baritone. Perhaps this hint may prove of benefit in the reform of our city orchestras.

† † †

INGREDIENTS FOR MODERN RUSSIAN PLAY.

Siberian exile.
Persecuted heroine.
Fur-trimmed costumes.
Boots (*ad lib.*)
Black whiskers.
Deserted hut, with log fire.
Set snow-storm.
Sleigh bells.
Nihilists.
Knives.
Return of Exile to Persecuted Heroine.
Red light.
Curtain.

† † †

Of all the operas that Sullivan wrote,
There's none to our taste like The Gondoliers
And Wilson can sing with an upper note
That makes us muffle our ears.
But oh, the music! and oh, the way,
He has changed that book for his low-down style
And yet—if it's true what the dicky birds say—
He is winning a little pile!

† † †

THE hero of Rider Haggard's new novel is to be called Charcoal, a Zulu King. There are rumors that the book is to be dramatized for a successful minstrel who will appear in the name-part introducing Zulu dances and specialties. Some real Zulu jokes are promised as a novelty.

† † †

THE London *Lancet* is discussing whether the head develops after a mature age has been reached. One short newspaper paragraph has been known to increase the circumference of an actor's head in less than twenty-four hours.

† † †

Theatre audiences in Santiago de Chile are not to be trifled with. They recently wrecked a theatre and compelled manager and actors to flee for their lives because the play was changed and the performance cut. Traveling companies in the future will probably avoid booking at Santiago de Chile.

† † †

HENRY IRVING has declined a seat in Parliament, saying: "It would not be possible for any actor in the actual discharge of his calling to aspire to Parliamentary honors, since his work needs a calmer atmosphere than is to be found in the strife of public needs and personal ambitions of such a lofty kind." H. C. Miner is going to run for Congress, just the same.

† † †

TAMAGNO considers American audiences painfully cold. He should see a New York audience on a souvenir night.

THE ACTRESSES' CORNER.

MORE WARDROBE ECONOMIES.

The biggest economy I know in an evening gown way is the low neck bodice with train—always a good, full long one—shirred on to the point in the back. Worn with a simple round skirt, the train carefully fastened down to said skirt at the sides, you have a pretty, simple, and therefore always effective evening dress. Drapery of lace or crêpe or embroidery is always possible over the front of the skirt and on the waist.

The whole effect of this dress can be modified by straight Greek drapery from the edge of the low neck of bodice in front to the foot of skirt in front.

Side pieces can be put on the train, which shall come around to the front far enough to suggest the open-over-a-petticoat style, and a stomacher put on the front of the bodice can complete such change. A bit of dressmaker tinkering can change the modern low neck cut, to the square cut that suits the petticoat.

Or, the train can be taken off the bodice entirely, and, with perhaps the addition of a little short drapery at the back of the skirt, you have a short evening dress.

Also a Watteau effect is easily secured by putting a box pleat of the same stuff as the train on the bodice about at the shoulder line in the back, and letting the stuff drape into the train. This effect, added to the square cut and petticoat already spoken of, changes a modern evening gown into a Miss Hardcastle dress easily enough.

Though white soils easily, white dresses are useful. They combine together endlessly, the change of lace trimming to gold trimming, or the lining of a train with a color makes a "change" impossible to attain in a dress of decided color.

In buying a new dress, always have in mind the things already in your wardrobe. Why get a green evening dress when you have blue silk stockings and slippers already on hand? And why line an opera cloak with yellow when you therefore never can wear it with the scarlet dress you own?

Trim a hat with lilacs if the color will do. You have a lavender dress—sometimes the lilac-trimmed hat will go nicely with it. Have a skirt made with lace from belt to foot (either three small ruffles or one big flounce). If it is white you can wear it in so many ways! As a petticoat with square cut dresses; with a simple round waist and a sash for Lillian Vavasour; with a loose half-wrapper jacket for a morning dress. Besides, the lace can always be ripped off and used some other way. Lace is always an economy.

Better buy good stuff always, then one dress can make three or four of itself—better economy than three or four cheap dresses and nothing left, after all.

If you have a terra-cotta street dress and a sage-green one too, combine both colors in a hat, and one hat does for both, and enables you to swop gloves, too.

A pair of soft drab-shaded tan shoes should make you select such a shade for a dress instead of gray.

Likewise, if you have no gray feathers, trim your gray dress with white—a vest or something—and be very stunning with a white-plumed gray hat.

If you bought your rose color crêpe dress with a thought in mind of your pale green silk, you can put the long rose color front drapery on said green gown, and defy any one who says you wore the green gown in a play three weeks ago.

Talk about writing a play around a single situation—just buy a beautiful piece of embroidery, done in a lot of soft cassimere colors, with a mixy colored fringe, and see how many dresses you can build around it! Or a couple of yards of fine deep gold lace which you put flat over white satin and use for the front of a skirt—for the whole skirt just except the back drapery. It's a good starter for as many as five dresses, isn't it? "all different," too.

Perhaps you could not afford silver passementerie for your white evening gown; but, if it will serve too for your grey "heiress" street dress, you can afford it. The fur that goes on a dress, a street cloak and an opera cloak and makes each handsome, is an economy. The slippers of green with pink beading and embroidery are prettier than plain matching slippers for both dresses and cost less than a green pair and a pink pair would.

Wear long, black gloves with your new evening dress, because you will have them when you want them for your black lace gown. Likewise let your new straw be black, faced with white and covered with white feathers or grey; its color will hardly be noticed, and it will save you $2.50 when you want to use your black plumes and dress "black" throughout.

Let puffs to sleeves go on over plain sleeves, then the puffs can come off or on, as you like it. When you cut a triangle out of a sleeve to show the round of the shoulder, keep the piece you cut out, then you can put it back if exigencies of wardrobe require you to turn an evening gown into a shooting costume.

Trim your old white dress with forget-me-nots or morning glories. Either flower will go with your little olive silk.

Again, always buy *good* stuff. In silks, figured and flowered stuff is a good investment, because it will combine with such colors as appear in the pattern on it. Only the best shoes are economic. Long plumes are better to invest in than tips. Neutral colors are most likely to prove useful, and sham skirts are no economy when it comes to making over.

Some day we shall be rich and not have to think of all these things, I suppose.

POLLY.

GENUINE BROTHERLY LOVE.

San Francisco News Letter.

"The glorious inwardness of the operatic profession: Tamagno, the tenor, who earns $2,000 a night, is accompanied on his tours by a brother who sings in the chorus for $17 a week. It is said that the brothers do not travel or live together, or have anything in common—save blood." Our friend of THE NEW YORK DRAMATIC MIRROR is mistaken. There is a great deal in *common* between the two brothers. The brother in the chorus acts in the capacity of cook to the great tenor. He it is who kills the rabbits and the chickens, and then cooks them in the Pullman car for Tamagno. If this is not an evidence of brotherly love, for Heaven's sake, what is it?

GOSSIP OF THE TOWN.

THE New York Edwin Forrest Amateur Dramatic Society of this city was incorporated last week.

SCHAEFER AND MAEDER have been engaged to paint the scenery for Herrmann's new theatre.

Lillian Ramsden is reported to have made a hit with her dancing specialty in A Hole in the Ground.

BOTH Leonard Grover and H. C. Miner are reported to be on the lookout for a site for a new theatre in Jersey City.

ALICE FISHER has been engaged for McKee Rankin's new play, The Canuck, which is to be produced at the Bijou Theatre on August 12.

HARRY MINER'S Newark Theatre will open next season on Aug. 1 with Thatcher's Minstrels, and from that time to April 6 there are only six weeks open.

MAUD GRANGER is to open a week's engagement in her new play Inherited, at the National Theatre, Washington, on May 5. A competent company has been engaged to support Miss Granger, of which Harry Mainhall will be the leading man.

CHARLES DANBY, of the London Gaiety company, gave a dinner party in honor of Mortimer Murdock at Baltimore last week. The guests included E. J. Lonnen and other members of the Gaiety party.

GEORGE W. LARSEN has been engaged to create the part of Tommy Drummer in the new farce-comedy, A Domestic Cyclone.

W. R. PALMER JR., is making arrangements to put a new vaudeville company on the road. He will send a representative to London shortly, to engage foreign artists.

PETER DORAN, a plasterer, was shot and instantly killed last Saturday evening by Asa R. Waterman, the manager of H. R. Jacobs' Lyceum Theatre, Brooklyn, E. D.

D'OYLEY CARTE'S Opera company sails for Europe on the *City of Berlin* to-day (Wednesday). Esther Palliser and Mr. Hubert remain here, the former having joined John Stetson's company.

THE Criterion Theatre in Brooklyn, is hereafter to be used as a theatre for amateurs only. J. M. White, the owner, will make important changes in the house this Summer.

MANAGER JOSEPH REYNOLDS' benefit takes place at the Fifth Avenue Theatre on next Sunday night. Burt Riddle will act as stage manager, while Oscar Schoenfield will look out for the pecuniary interests.

FRANK DIETZ contemplates bringing over Ffolliott Paget, of Charles Wyndham's company, to this country next season to appear in The Doctress, which will probably be seen at a trial performance this Spring.

THE students of the American Academy of Dramatic Arts will present The Dowager and Indian Summer, a one-act comedy, at the Lyceum Theatre to-morrow (Thursday) afternoon.

THE question of the prayer in Money Mad, at the Standard Theatre, being omitted or allowed to remain, was put to vote by the audience on last Saturday night. Out of 1,400 votes cast only twenty-four were anti-prayer.

PEARL MEANS, a bright and pretty young actress, has made excellent progress this season with Effie Ellsler's company. She will be at liberty in June.

GEORGE H. JESSOP, the well-known playwright, has returned from his trip to the West Indies, where he had gone for his health.

GEORGE PAXTON, a well-known young English actor, recently returned from Europe bringing with him a blank-verse drama, entitled Miriam, which will, it is said, be produced this season.

CONTRACTS were signed last week by which the Emma Juch Opera company plays the week of September 22 at the new Grand Opera House, Memphis.

P. C. MOSELY has been re-engaged as leading support for Louis James' company for next season. This will make Mr. Mosely's fifth season with Mr. James.

AFTER seven weeks of unusually severe hospital experience, having been under the surgeons' knives four times, Blanche Weaver is again at her home in New York and rapidly recovering strength.

FREDERICK DE BELLEVILLE sailed for Europe last Thursday on the *Sparndam*. He goes direct to Rotterdam where he will spend the Summer with his father in Belgium, returning to this country in time to open in Charles Frohman's company in a new play at Proctor's Twenty-third Street Theatre.

THERE will be a revival of minstrelsy at Tony Pastor's Theatre on May 5. Among the people engaged for the week's entertainment are Bob Slavin, Billy Birch, Add Ryman, Frank Moron, Leon, A. C. Moreland, Frank Dumont, Frank Cushman, Buckley and Jerome, Sam Devere and a double quartette.

To celebrate the twentieth anniversary of Frank Murtha's career as a New York manager, the Steckler Association, of which Mr. Murtha is a member, will attend the Windsor Theatre in a body on Friday night. Mr. Murtha is to be presented with an engrossed set of resolutions, and a banquet in his honor will be given at the new Schutzen Hotel in St. Mark's Place.

A NEW play by Arden Smith and Edwin Arden, entitled Raglan's Way, will be produced at the Union Square Theatre on June 9 for a run of three weeks. It will be put on with new scenery and a strong cast.

W. H. ELWOOD, who made a hit as Lieutenant Hayne in Held by the Enemy last season, has just accepted an offer to play Colonel Prescott, the leading role in the same piece.

IT is rumored in society circles that Mr. Jack McAuliffe, the pugilist, is shortly to lead to the altar Miss Kitty Hart, of The Hole in the Ground company.

AGNES HALLOCK, who has been with her husband's company, The Two Barneys, has signed to play the leading rôle in The Domestic Cyclone, which is to be produced on May 5 at the Lee Avenue Academy, Brooklyn.

THE principal male part in Zozo will be played in the new version next season by a woman. A celebrated firm of London agents have been commissioned to select a suitable person from the English burlesquers of repute.

ADVICES from Panama state that a riot took place in the Santa Lucia Theatre, Santiago de Chili, last week. The cause was the curtailment by the management of two acts. Violence was resorted to by the indignant public. The drop curtain was torn to tatters and pianos and chairs smashed. The actors had to beat a hasty retreat.

A CONCERT is to be given in aid of the Charity Fund of the New York Press Club at the Casino on Sunday evening, April 27. Among those who have volunteered their services for the occasion are Lillian Russell, Georgie Drew Barrymore, Florence St. John, Pauline Hall, Signor Perugini, Lewis Morrison, Fred Solomon, Wilton Lackaye, Charles Reed, James T. Powers, Felix Morris, Henry Hallam, Courtenay Thorpe, Marshall P. Wilder, R. José, and others.

DURING the engagement of Ferncliff at Miner's Theatre in Detroit, recently, the Fourth Regiment of the Michigan State troops, attended the performance. The theatre was decorated with flags. After the third act a huge floral knapsack, the gift of the soldier boys, was handed over the foot lights to Jim and Tom Hewins—the leading parts, played by Thomas McGrath and William Haworth.

CHARLES FROHMAN has established a branch office of his Exchange at No. 11 Adams Street, Strand, W. C., London, England, and Al. Hayman is now there completing the arrangements. The business in London will be carried on exactly as it is in New York. The booking time of the principal theatres of America will be kept at that office, and all necessary arrangements for completing an American tour can be made there the same as here. The offices here will be moved from No. 1,267 Broadway on May 1 to more commodious quarters.

THE first benefit for the Mrs. Vincent Memorial Fund took place at the Globe Theatre, Boston, on the 1st instant, and was very largely attended. Macbeth was presented and the cast was made up of well known amateurs with the exception of the two leading parts, which were taken by Joseph Proctor and Mrs. E. L. Davenport. Nat Childs, business manager of the Tremont, and William T. W. Ball, for many years dramatic critic of the *Traveler*, were the first and second witches, respectively. The second performance for the same object takes place at the Museum April 24. Mrs. Julia Ward Howe has written a prologue for the occasion, which will be spoken by Miss Annie Clarke. Tickets have been placed at $5.

OUR PRIZE PICTURE PUZZLE.

A UNIQUE CONTEST OPEN TO ALL MIRROR READERS.

On the opposite page we present 27 pictures of theatrical people, faithfully reproduced from the original cuts—just as they have appeared in a number of our esteemed contemporaries during the past few weeks—and numbered in consecutive order. The subjects of these striking works of art are sufficiently well-known to the public to have been considered worthy the distinguished attention of the newspaper "artist" and engraver

With a view to getting an approximate estimate of the value of the class of portraits of which the specimens we have selected for our puzzle are fair examples, and also to test the perceptive faculties of the profession and our readers generally, we have concluded to offer the following prizes, subject to the conditions specified below:

PRIZES.

1st Prize. To the competitor who first supplies the correct names to all the pictures, $50 in cash.

2nd Prize. To the competitor who does not guess all, but who sends the largest number of correct guesses, a new set of The Handy Volume Shakespeare (13 volumes) bound in morocco, in a neat case.

3d Prize. To the competitor who sends the next largest number of correct guesses a year's subscription to THE DRAMATIC MIRROR, free.

4th Prize. To the competitor who comes fourth on the list a handsome copy of Lady Martin's celebrated work, "The Female Characters of Shakespeare."

5th (Consolation) Prize. To the honest competitor who sends the most guesses furthest from the truth, an original oil painting (size 5½x4½ feet) entitled "The Dying Thespian."

The contest will be subject to the following

CONDITIONS.

1. The guesses must be written on the coupon printed below, with the competitor's full name and address, cut out and mailed to the Prize Puzzle Editor, in care of this office. The coupon contains numbers that correspond with the numbers of the pictures in the puzzle.
2. Only guesses written on THE MIRROR coupons will be valid.
3. The contest will remain open until May 21. The names of the prize-winners will appear in the issue of the week following, together with the solution of the puzzle and the names of the newspapers in which the "portraits" originally appeared.
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THE MIRROR'S PRIZE PICTURE PUZZLE.

THE DRAMATIC CHAMBER OF HORRORS

VICTIMS OF PICTORIAL ATROCITIES RECENTLY PRACTICED UPON PROFESSIONALS BY THE FIENDISH "ARTISTS" OF THE NEWSPAPER PRESS (ACCURATELY REPRODUCED).

[*FOR EXPLANATION AND CONDITIONS OF CONTEST, SEE PAGE 6.*]

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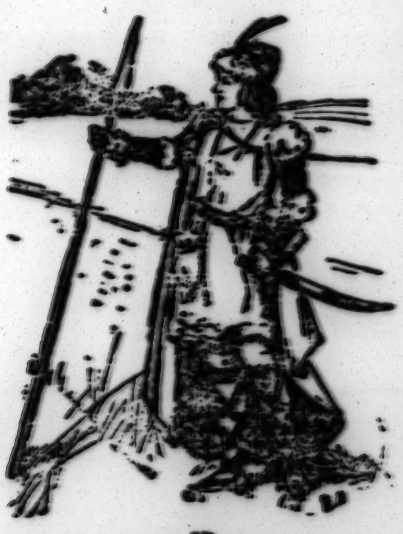
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MEM. Don't give up—guess again!

THE ACTRESSES' CORNER.

MORE WARDROBE ECONOMIES.

The biggest economy I know in an evening gown way is the low neck bodice with train—always a good, full long one—shirred on to the point in the back. Worn with a simple round skirt, the train carefully fastened down to said skirt at the sides, you have a pretty, simple, and therefore always effective evening dress. Drapery of lace or crêpe or embroidery is always possible over the front of the skirt and on the waist.

The whole effect of this dress can be modified by straight Greek drapery from the edge of the low neck of bodice in front to the foot of skirt in front.

Side pieces can be put on the train, which shall come around to the front far enough to suggest the open-over-a-petticoat style, and a stomacher put on the front of the bodice can complete such change. A bit of dressmaker tinkering can change the modern low neck cut, to the square cut that suits the petticoat.

Or, the train can be taken off the bodice entirely, and, with perhaps the addition of a little short drapery at the back of the skirt, you have a short evening dress.

Also a Watteau effect is easily secured by putting a box pleat of the same stuff as the train on the bodice about at the shoulder line in the back, and letting the stuff drape into the train. This effect, added to the square cut and petticoat already spoken of, changes a modern evening gown into a Miss Hardcastle dress easily enough.

Though white soils easily, white dresses are useful. They combine together end'essly, the change of lace trimming to gold trimming, or the lining of a train with a color makes a "change" impossible to attain in a dress of decided color.

In buying a new dress, always have in mind the things already in your wardrobe. Why get a green evening dress when you have blue silk stockings and slippers already on hand? And why line an opera cloak with yellow when you therefore never can wear it with the scarlet dress you own?

Trim a hat with lilacs if the color will do. You have a lavender dress—sometimes the lilac-trimmed hat will go nicely with it. Have a skirt made with lace from belt to foot (either three small ruffles or one big flounce). If it is white you can wear it in so many ways! As a petticoat with square cut dresses; with a simple round waist and a sash for Lillian Vavasour; with a loose half-wrapper jacket for a morning dress. Besides, the lace can always be ripped off and used some other way. Lace is always an economy.

Better buy good stuff always, then one dress can make three or four of itself—better economy than three or four cheap dresses and nothing left, after all.

If you have a terra-cotta street dress and a sage-green one too, combine both colors in a hat, and one hat does for both, and enables you to swop gloves, too.

A pair of soft drab-shaded tan shoes should make you select such a shade for a dress instead of gray.

Likewise, if you have no gray feathers, trim your gray dress with white—a vest or something—and be very stunning with a white-plumed gray hat.

If you bought your rose color crêpe dress with a thought in mind of your pale green silk, you can put the long rose color front drapery on said green gown, and defy any one who says you wore the green gown in a play three weeks ago.

Talk about writing a play around a single situation—just buy a beautiful piece of embroidery, done in a lot of soft cassimere colors, with a mixy colored fringe, and see how many dresses you can build around it! Or a couple of yards of fine deep gold lace which you put flat over white satin and use for the front of a skirt—for the whole skirt just except the back drapery. It's a good starter for as many as five dresses, isn't it? "all different," too.

Perhaps you could not afford silver passementerie for your white evening gown; but, if it will serve too for your grey "heiress" street dress, you can afford it. The fur that goes on a dress, a street cloak and an opera cloak and makes each handsome, is an economy. The slippers of green with pink beading and embroidery are prettier than plain matching slippers for both dresses and cost less than a green pair and a pink pair would.

Wear long, black gloves with your new evening dress, because you will have them when you want them for your black lace gown. Likewise let your new straw be black, faced with white and covered with white feathers or grey; its color will hardly be noticed, and it will save you $2.50 when you want to use your black plumes and dress "black" throughout.

Let puffs to sleeves go on over plain sleeves, then the puffs can come off or on, as you like it. When you cut a triangle out of a sleeve to show the round of the shoulder, keep the piece you cut out, then you can put it back if exigencies of wardrobe require you to turn an evening gown into a shooting costume.

Trim your old white dress with forget-me-nots or morning glories. Either flower will go with your little olive silk.

Again, always buy *good* stuff. In silks, figured and flowered stuff is a good investment, because it will combine with such colors as appear in the pattern on it. Only the best shoes are economic. Long plumes are better to invest in than tips. Neutral colors are most likely to prove useful, and sham skirts are no economy when it comes to making over.

Some day we shall be rich and not have to think of all these things, I suppose.

POLLY.

GENUINE BROTHERLY LOVE.

San Francisco News Letter.

"The glorious inwardness of the operatic profession: Tamagno, the tenor, who earns $2,000 a night, is accompanied on his tours by a brother who sings in the chorus for $17 a week. It is said that the brothers do not travel or live together, or have anything in common—save blood." Our friend of THE NEW YORK DRAMATIC MIRROR is mistaken. There is a great deal in *common* between the two brothers. The brother in the chorus acts in the capacity of cook to the great tenor. He it is who kills the rabbits and the chickens, and then cooks them in the Pullman car for Tamagno. If this is not an evidence of brotherly love, for Heaven's sake, what is it?

GOSSIP OF THE TOWN.

THE New York Edwin Forrest Amateur Dramatic Society of this city was incorporated last week.

SCHAEFER AND MAEDER have been engaged to paint the scenery for Herrmann's new theatre.

Lillian Ramsden is reported to have made a hit with her dancing specialty in A Hole in the Ground.

BOTH Leonard Grover and H. C. Miner are reported to be on the lookout for a site for a new theatre in Jersey City.

ALICE FISHER has been engaged for McKee Rankin's new play, The Canuck, which is to be produced at the Bijou Theatre on August 12.

HARRY MINER'S Newark Theatre will open next season on Aug. 1 with Thatcher's Minstrels, and from that time to April 6 there are only six weeks open.

MAUD GRANGER is to open a week's engagement in her new play Inherited, at the National Theatre, Washington, on May 5. A competent company has been engaged to support Miss Granger, of which Harry Mainhall will be the leading man.

CHARLES DANBY, of the London Gaiety company, gave a dinner party in honor of Mortimer Murdock at Baltimore last week. The guests included E. J. Lonnen and other members of the Gaiety party.

GEORGE W. LARSEN has been engaged to create the part of Tommy Drummer in the new farce-comedy, A Domestic Cyclone.

W. R. PALMER JR., is making arrangements to put a new vaudeville company on the road. He will send a representative to London shortly, to engage foreign artists.

PETER DORAN, a plasterer, was shot and instantly killed last Saturday evening by Asa R. Waterman, the manager of H. R. Jacobs' Lyceum Theatre, Brooklyn, E. D.

D'OYLEY CARTE'S Opera company sails for Europe on the *City of Berlin* to-day (Wednesday). Esther Palliser and Mr. Hubert remain here, the former having joined John Stetson's company.

THE Criterion Theatre in Brooklyn, is hereafter to be used as a theatre for amateurs only. J. M. White, the owner, will make important changes in the house this Summer.

MANAGER JOSEPH REYNOLDS' benefit takes place at the Fifth Avenue Theatre on next Sunday night. Burt Riddle will act as stage manager, while Oscar Schoenfeld will look out for the pecuniary interests.

FRANK DIETZ contemplates bringing over Ffolliott Paget, of Charles Wyndham's company, to this country next season to appear in The Doctress, which will probably be seen at a trial performance this Spring.

THE students of the American Academy of Dramatic Arts will present The Dowager and Indian Summer, a one-act comedy, at the Lyceum Theatre to-morrow (Thursday) afternoon.

THE question of the prayer in Money Mad, at the Standard Theatre, being omitted or allowed to remain, was put to vote by the audience on last Saturday night. Out of 1,400 votes cast only twenty-four were anti-prayer.

PEARL MEANS, a bright and pretty young actress, has made excellent progress this season with Effie Ellsler's company. She will be at liberty in June.

GEORGE H. JESSOP, the well-known playwright, has returned from his trip to the West Indies, where he had gone for his health.

GEORGE PAXTON, a well-known young English actor, recently returned from Europe bringing with him a blank-verse drama, entitled Miriam, which will, it is said, be produced this season.

CONTRACTS were signed last week by which the Emma Juch Opera company plays the week of September 22 at the new Grand Opera House, Memphis.

F. C. MOSELY has been re-engaged as leading support for Louis James' company for next season. This will make Mr. Mosely's fifth season with Mr. James.

AFTER seven weeks of unusually severe hospital experience, having been under the surgeons' knives four times, Blanche Weaver is again at her home in New York and rapidly recovering strength.

FREDERICK DE BELLEVILLE sailed for Europe last Thursday on the *Sparndam*. He goes direct to Rotterdam where he will spend the Summer with his father in Belgium, returning to this country in time to open in Charles Frohman's company in a new play at Proctor's Twenty-third Street Theatre.

THERE will be a revival of minstrelsy at Tony Pastor's Theatre on May 5. Among the people engaged for the week's entertainment are Bob Slavin, Billy Birch, Add Ryman, Frank Moron, Leon, A. C. Moreland, Frank Dumont, Frank Cushman, Buckley and Jerome, Sam Devere and a double quartette.

To celebrate the twentieth anniversary of Frank Murtha's career as a New York manager, the Steckler Association, of which Mr. Murtha is a member, will attend the Windsor Theatre in a body on Friday night. Mr. Murtha is to be presented with an engrossed set of resolutions, and a banquet in his honor will be given at the new Schutzen Hotel in St. Mark's Place.

A NEW play by Arden Smith and Edwin Arden, entitled Raglan's Way, will be produced at the Union Square Theatre on June 9 for a run of three weeks. It will be put on with new scenery and a strong cast.

W. H. ELWOOD, who made a hit as Lieutenant Hayne in Held by the Enemy last season, has just accepted an offer to play Colonel Prescott, the leading role in the same piece.

IT is rumored in society circles that Mr. Jack McAuliffe, the pugilist, is shortly to lead to the altar Miss Kitty Hart, of The Hole in the Ground company.

AGNES HALLOCK, who has been with her husband's company, The Two Barneys, has signed to play the leading rôle in The Domestic Cyclone, which is to be produced on May 5 at the Lee Avenue Academy, Brooklyn.

THE principal male part in Zozo will be played in the new version next season by a woman. A celebrated firm of London agents have been commissioned to select a suitable person from the English burlesquers of repute.

ADVICES from Panama state that a riot took place in the Santa Lucia Theatre, Santiago de Chili, last week. The cause was the curtailment by the management of two acts. Violence was resorted to by the indignant public. The drop curtain was torn to tatters and pianos and chairs smashed. The actors had to beat a hasty retreat.

A CONCERT is to be given in aid of the Charity Fund of the New York Press Club at the Casino on Sunday evening, April 27. Among those who have volunteered their services for the occasion are Lillian Russell, Georgie Drew Barrymore, Florence St. John, Pauline Hall, Signor Perugini, Lewis Morrison, Fred Solomon, Wilton Lackaye, Charles Reed, James T. Powers, Felix Morris, Henry Hallam, Courtenay Thorpe, Marshall P. Wilder, R. José, and others.

DURING the engagement of Ferncliff at Miner's Theatre in Detroit, recently, the Fourth Regiment of the Michigan State troops, attended the performance. The theatre was decorated with flags. After the third act a huge floral knapsack, the gift of the soldier boys, was handed over the foot lights to Jim and Tom Hewins—the leading parts, played by Thomas McGrath and William Haworth.

CHARLES FROHMAN has established a branch office of his Exchange at No. 11 Adams Street, Strand, W. C., London, England, and Al. Hayman is now there completing the arrangements. The business in London will be carried on exactly as it is in New York. The booking time of the principal theatres of America will be kept at that office, and all necessary arrangements for completing an American tour can be made there the same as here. The offices here will be moved from No. 1,267 Broadway on May 1 to more commodious quarters.

THE first benefit for the Mrs. Vincent Memorial Fund took place at the Globe Theatre, Boston, on the 1st instant, and was very largely attended. Macbeth was presented and the cast was made up of well known amateurs with the exception of the two leading parts, which were taken by Joseph Proctor and Mrs. E. L. Davenport. Nat Childs, business manager of the Tremont, and William T. W. Ball, for many years dramatic critic of the *Traveler*, were the first and second witches, respectively. The second performance for the same object takes place at the Museum April 24. Mrs. Julia Ward Howe has written a prologue for the occasion, which will be spoken by Miss Annie Clarke. Tickets have been placed at $5.

OUR PRIZE PICTURE PUZZLE.

A UNIQUE CONTEST OPEN TO ALL MIRROR READERS.

On the opposite page we present 27 pictures of theatrical people, faithfully reproduced from the original cuts—just as they have appeared in a number of our esteemed contemporaries during the past few weeks—and numbered in consecutive order. The subjects of these striking works of art are sufficiently well-known to the public to have been considered worthy the distinguished attention of the newspaper "artist" and engraver

With a view to getting an approximate estimate of the value of the class of portraits of which the specimens we have selected for our puzzle are fair examples, and also to test the perceptive faculties of the profession and our readers generally, we have concluded to offer the following prizes, subject to the conditions specified below:

PRIZES.

1st Prize. To the competitor who first supplies the correct names to all the pictures, $50 in cash.

2nd Prize. To the competitor who does not guess all, but who sends the largest number of correct guesses, a new set of The Handy Volume Shakespeare (13 volumes) bound in morocco, in a neat case.

3d Prize. To the competitor who sends the next largest number of correct guesses a year's subscription to THE DRAMATIC MIRROR, free.

4th Prize. To the competitor who comes fourth on the list a handsome copy of Lady Martin's celebrated work, "The Female Characters of Shakespeare."

5th (Consolation) Prize. To the honest competitor who sends the most guesses furthest from the truth, an original oil painting (size 5½x4½ feet) entitled "The Dying Thespian."

The contest will be subject to the following

CONDITIONS.

1. The guesses must be written on the coupon printed below, with the competitor's full name and address, cut out and mailed to the Prize Puzzle Editor, in care of this office. The coupon contains numbers that correspond with the numbers of the pictures in the puzzle.
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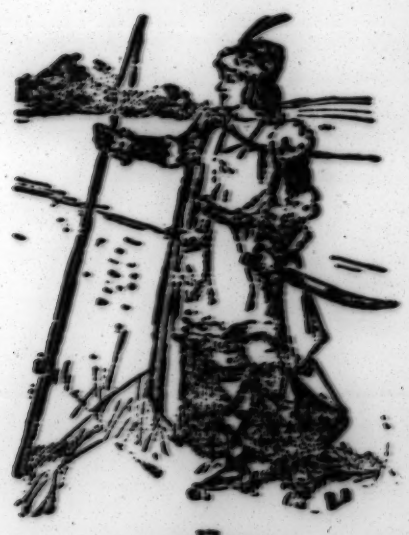
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MEM. Don't give up—guess again!

PAST, PRESENT, FUTURE.

"This season at the Star Theatre," said Manager Charles Burnham to a MIRROR reporter, "has been, without doubt, not only the largest that it has ever known, but the largest that any New York theatre has ever had, the run of The Shaughraun being the only one that equalled it. The winners, of course, were the Jefferson-Florence company, Shenandoah and The Senator. The latter has done a phenomenal business. It will close its season here on May 10, and The Shatchen will be produced for a run on May 12. When the latter closes, the house will be renovated and decorated at an expense of between $15,000 and $20,000. A new box-office will be put in, a machine for generating cold air and a new system of ventilation are to be introduced, the house throughout supplied with chairs, and the stage and dressing-rooms made more comfortable. Mr. Moss' profits on the season will be over $75,000. In July, Mr. Brooks will present The Balloon here, to run until September. Then Mr. Crane will return for an unlimited run. The season will open with The Senator, and nothing else has been booked."

According to Manager Joseph P. Reynolds, the season of the Fifth Avenue Theatre has been the largest that the house has known as a combination theatre. The largest was when The Mikado was presented several years ago. One of the best attractions of the season financially was the Kendals, who took away as their share for the seven weeks' engagement at that house no less than $70,000.

"The season at the Broadway Theatre has been an extremely successful one," said Manager A. A. McCormick. "On last Tuesday the Broadway Theatre company declared its seventh dividend of 5 per cent. on the capital stock. The regular season will close on May 3 with the current attraction. The season of 1890-91 will begin on May 5 with the De Wolf Hopper Opera Bouffe company. During the Summer the house will be closed and its front renovated, while the interior will also be furnished up considerably."

MRS. HENDERSON SEEKS LEGAL AID.

Mrs. Ettie Henderson has instituted legal proceedings against Nadage Doree, the young woman who recently produced a play called Natasqua. The author was interviewed on the subject yesterday by a MIRROR reporter.

"Yes, there can be no doubt that the play has been obtained without consent of the authors" said Mrs. Henderson. "Mrs. Estvan and myself collaborated and made a four-act emotional play from a French novel. Most of the language and all the names are ours as applied to this play, a synopsis of which was given recently in the *Clipper*.

The plan and detail of our play does not follow the story, although the main idea is the same, and could not possibly be a mere resemblance. It is undoubtedly a clear case of piracy, and we have already begun proceedings. We have the best of counsel and are very well satisfied that we can protect our rights in our authorship."

MANAGERS' MESSAGES.

J. W. McKinney wired THE MIRROR from Rochester on Monday night as follows: "The Shatchen made an undeniable hit to-night. Curtis and Morrison were greeted by a large and fashionable audience. The play is a sure winner."

Equally joyful was a Philadelphia dispatch from Marc Klaw: "The Editor," it said, "was received here most enthusiastically. Tremendous house. Numerous curtain calls. The Walnut was packed."

John Robb telegraphed from St. Louis in a similar strain: "Josie Loane and play greatest hit of the season last night."

And there you are!

CHARLES A. GARDNER'S SEASON.

Charles A Gardner has had a remarkably long season in Fatherland. Mr. Gardner's manager, Sidney R. Ellis, enlightened a MIRROR reporter on this subject the other day. "This is the eighty-seventh week of our season," said Mr. Ellis, "and when we shall have closed at the Amphion, Brooklyn, on May 17, it will have been ninety-four weeks that Charles A. Gardner has been on the road in Fatherland. The railroad accident, in which William Dell lost his life in December last, was a sad break in the continuity of our season, which would otherwise have been a consecutive one.

"The entire season has been very prosperous, indeed. We have been all over the country from ocean to ocean.

"One night last week in Utica we played to $1,008.20. This week we are at the Arch Street Theatre, Philadelphia, and the indications are that we shall do a fine business.

"Mr. Gardner will take a rest this Summer. He will open his next season at the Bijou Theatre in Pittsburg on August 25. The season is very nearly all booked solid. For season after next I shall have a new play for Mr. Gardner—something of a higher order. At the present moment Fatherland draws all the money that we care to be burdened with.

"I am now negotiating for associate management in a Summer Amusement enterprise of some magnitude, and the arrangements are likely to be completed within a month."

SALT LAKE THEATRE.

Charles S. Burton, the manager of the Salt Lake Theatre, and his associate manager, Heber M. Wells, paid a visit to this city yesterday.

"Yes, it is true that we intend to make an almost entirely new theatre out of the Salt Lake," said Mr. Burton to a MIRROR reporter, "but it is not our intention to do so to the detriment of any of the theatrical companies that have booked with us. We are now consulting with J. B. McElfatrick and Sons about the changes to be made, and nothing will be done till next Spring, even if then. We shall always give a good twelve months' notice regarding our intentions in that respect, and companies that are booked with us at present will not have their time interfered with in any way.

"Our theatre is at the corner of First East Street and First South Street, on one of the most valuable pieces of property in the city, and it is our intention to put stores in front. Whether we shall keep the old walls standing at all is still an open question. During the Summer, certain alterations will be made in the house which will be brightened up considerably and in order not to interfere with any companies we have nothing booked for six weeks right in the middle of the Summer."

Both Messrs. Burton and Wells are active business men and besides being connected with the Salt Lake Theatre are interested in the Salt Lake *Herald* and other important enterprises in Salt Lake City.

THE DEAD HEART REORGANIZING.

W. A. Demmon, manager of Adele Payn's Dead Heart company, called at THE MIRROR office last week. He gave the following version of the closing of his company:

"We closed at Corning, N. Y., last Wednesday," said Mr. Demmon, "because our company was so incompetent that we thought it better to close with it and get a new company than to open in week stands with the old one. I am here now to make arrangements to go out again.

"We will open May 19 at the People's Theatre with the strongest cast that I can get together. I am now negotiating with Joseph Wheelock to play Robert Lander. We shall play about seven weeks, all in week stands."

GRIMES' CELLAR DOOR.

In course of a chat with a MIRROR reporter yesterday W. J. Chappelle, representative of Birrell and Mackie, said that their musical burlesque, Grimes' Cellar Door, was surpassing all expectations formed of it and that the production at a Broadway Theatre would, in all probability, be announced very shortly.

"Yes," said Mr. Chappelle, "when people say that Mr. Mackie is one of the brightest low comedians on the American stage they know what they are talking about. The secret of Mr. Mackie's success lies in the fact that he knows just what people want and, aided by a big bank account, can afford to surround himself with an excellent company. Grimes' Cellar Door is one of the strongest bills we have had for some time."

LETTERS TO THE EDITOR.

A CORRECTION.

BOSTON, MASS., April 12, 1890.

To the Editor of the Dramatic Mirror:

SIR.—I shall be much obliged if you will correct, in your next issue, a statement made in that of April 12, saying that I shall not star next season but accept leading engagements. The report is without foundation. I contracted on April 3 with a manager for three seasons' starring tour. I have now ten weeks booked in the principal cities, opening at the People's, New York, Aug. 25. I play Herminie next season, and a play entitled The New Man the following two seasons, and am now engaging my company. I have received flattering offers from a New York manager and from a Boston manager to stay in these cities, but have declined them. If you will publish the above you will oblige,

Yours truly, WM. REDMUND.

NOT A SINGLE TAX PLAY.

DORCHESTER, April 13, 1890.

To the Editor of the Dramatic Mirror:

SIR.—In the kind notice you gave in your last issue to the new play, Fall River, by Hamlin Garland and myself, you say, "Both the authors are enthusiastic advocates of the Single Tax, and it is probable that the new theory in political economy will be exploited in the play."

We are enthusiastic advocates of the Single Tax; ready at all times to say and do for the cause, but the Single Tax flies the banner of justice to the fore, and it would hardly be justice to charge an audience an admission fee to see a play and then force them to accept a lecture on political economy, whether they wanted it or not. Nor would it be justice to the Single Tax fellows to let the impression out abroad that a Single Tax play was to be produced, have them purchase tickets and then not give a Single Tax play.

Therefore, in justice to all, permit me to say that Fall River is a society play in the true sense of the term, dealing with all society—the mill owner and the mill worker—but it is no more a Single Tax play than is Hearts of Oak. It is nevertheless, a very powerful play, and I thank you for noticing it at all.

Meantime, if any audience would like to hear us talk on the Single Tax we will go a long distance, and pay our own expenses to do so. And if any manager would like to have us write him a Single Tax play we'll write him "a corker." Yours truly,

J. A. HERNE.

REFLECTIONS.

THERE are a number of claimants to the title of The Witch, the new play which Gustave Frohman controls, but Mr. Frohman holds his copyright from Washington.

ARTHUR G. WILLIAMS, the acting manager of the Davidson-Austen company, will act as manager of the Ocean Theatre, Long Branch, this Summer.

W. B GROSS, R. B. Mantell's advance agent, is the pioneer of a new idea in theatricals—at least for this country. Last week, while in Pittsburg, he agitated the question of the playing of a national American air by the orchestra at the conclusion of the play, and gained Manager R. M. Gulick of the Bijou Theatre over to his way of thinking in the matter. The idea was put in practice at that house on Monday night and will be continued.

ADELINE STANHOPE has retired from the Stepping Stone company and is at liberty.

THE EDITOR is claimed by Manager Klaw to have made a profit on its trial tour.

ALICE FISCHER will leave the Stepping Stone company on Saturday night and begin at once rehearsals on Monday for the production of Silver Falls at the Boston Theatre.

THE Crystal Palace Theatre company has been incorporated in Chicago with a paid-up capital of $100,000, for the purpose of establishing in that city a new theatre on Wabash Avenue near the Auditorium. The theatre will be ready by June 1, and will be on a plan entirely new in the United States. Among the incorporators are John Whitehead an English theatrical manager. The first floor, or pit, will be filled with tables surrounded by chairs, arranged in tiers. There will be no parquet circle. The reserved seats will be in two balconies above the pit, and the pit circle will be half surrounded by two rows of boxes. The stage is to be forty feet deep and constructed with a special view to spectacular performances. The attractions are to be of the order of those at the Alhambra in London. The first piece will be a spectacular written by William Gill and Robert Fraser.

WILLIAM FAVERSHAM has been engaged to play Clement Hale in Sweet Lavender.

IT IS reported that when Sarah Bernhardt begins her coming tour arround the world it will be under the management of H. C. Miner. The chances are that the entire arrangements will be made public before another week.

ROBERT L. MARSH, the manager of the once famous troup of Marsh Children, from which Louis Aldrich graduated, is reported to be seriously ill in Cleveland.

ON account of the large amount of business to be done at Gustave Frohman's Theatrical Exchange, Mr. Frohman has rented the Hamilton House at Stamford, Conn., which he conducted last season to an experienced hotel keeper. The Saturday night entertainments at the house will be continued.

THE firm of Shannon and Williams, although it has given up its quarters at the Broadway Theatre, has not dissolved, nor has it stopped its work of putting on plays, rewriting them, etc. Fred. Williams now has an office at the Lyceum Theatre, and the partners still work together in common.

A MIGHTY POWER, a new play of Russian life, is to be presented at the Fifth Avenue Theatre this (Wednesday) afternoon.

THE benefit of the Treasurers' Club took place at the Broadway Theatre on last Sunday night and was eminently successful, the receipts amounting to between $2,400 and $2,500.

THE seventy-fifth performance of The Grand Duchess will take place at the Casino on May 5. The event will be celebrated by the distribution of handsome souvenirs to all present.

BILLIE BARLOW'S popularity with London burlesque patrons is in the ascendant. She sends THE MIRROR some excellent character photographs in which she appears respectively as a natty hussar and an *incroyable*.

E. M STUART writes THE MIRROR from London: "I congratulate you on the constant success of your paper. It is read by many friends on this side of the Atlantic, who thoroughly admire the able manner in which it is conducted."

ADELAIDE RANDALL has been re-engaged for the American Opera company, whose season of twenty weeks at the Philadelphia Grand Opera House begins in June.

A STRONG REPROOF.

Buffalo Courier.

One of the best of the first page essays that THE DRAMATIC MIRROR has yet published is that of the current number on "Realism and Truth" by Henry Arthur Jones, and it should be put in the hands of all those misguided people who delight in fire engines and tanks and other mechanical claptrap on the stage. The essay is a strong reproof of that contemptible spirit which would make the theatre a machine shop and manufactory of antiquities.

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MATTERS OF FACT.

Violette Mascotte, the singing and dancing soubrette from Drury Lane and Prince of Wales' Theatres, London, now in this city, teaches skirt and other dancing in six lessons.

Fred. Williams, teacher of acting, will receive his pupils after May 1 at the American Academy of Dramatic Arts, Lyceum Theatre, this city.

Henri de Lusson, who is reported to have done excellent work with the Thomas W. Keene company, this season, in such roles as Tressel, Montano, Decius, Oliver, Rosencrantz, etc., is at liberty for juvenile roles for next season.

Oscar Eagle, now with the Fanny Davenport company, has not signed for next season.

Alice and Francis Gaillard will be at liberty June 1.

Amina, or The Shah's Bride, a new Persian comic opera, written by Herman Brunswick and composed by Frederick Wink, will be produced at Nixon and Zimmerman's Broad Street Theatre, Philadelphia, on Monday, May 19. Artists and chorus people desiring engagements and managers of first-class houses having open time, week stands and longer, for next season, should address Wm. S. Moore, manager, Broad Street Theatre, Philadelphia.

Fair dates, week of Sept. 20, are open at the New City Opera House, Wooster, Ohio.

The Fayetteville Opera House, Fayetteville, N. C., seating capacity 900, is now booking for next season. Companies playing Raleigh can appear the following night either in Raleigh, Greensboro or Wilmington.

The Grand, the new one hundred thousand dollar theatre at Evansville, Ind., plays no cheap attractions, has no free list, and is now booking first-class combinations only for next season.

A new departure in the theatrical agency business has been made by Horace Wall, the projector and manager of Wall's American Amusement Agency, located in the new headquarters of the Actors' Fund, No. 12 West Twenty-eighth Street. Mr. Wall's Bureau differs from the other dramatic agencies as it is an Exchange, on the principle of Bradstreet's, furnishing general and special information regarding reputable stars, combinations and attractions in this country. This Agency will book time for managers with all stars and attractions, arrange tours for stars and companies, and do advance and press work for attractions contracted to appear in New York, Brooklyn, Harlem and the suburban towns in the vicinity of New York. It will also buy, sell, and contract generally for plays for American or foreign authors and collect royalties. The privileges of the Exchange are accorded to managers and traveling agents upon payment of a moderate fee.

Sam T. Jack, manager of the Lilly Clay company, announces that that organization has been three years without closing. By mutual agreement with the claimant who recently contested the title to the trade-mark, "Lilly Clay," that appellation is now the exclusive property of Manager Jack.

The Criterion Theatre, Brooklyn, closed its regular season on last Saturday night. During the remainder of this and next season the house will be conducted on a rental basis only, and can be engaged for one or more nights for performances of any first-class character. The house has a full stock of scenery, properties, furniture, etc., and will be found very suitable for the production of new plays. Books are now open and dates can be made for this and next season.

Harold Bushea and James Kelly, of Cleveland, have just completed a drama in three acts entitled Heartbound, which will be produced at the Lyceum Theatre in that city during the coming convention of the Order of Elks. The plot is founded on facts in possession of the authors, and has been pronounced by competent critics as unusually strong in its conception. The authors are looking forward to an early presentation of their play before a metropolitan audience.

The Grand Opera House, Omaha, Neb., has passed into the hands of Miller and Nicolai, the managers of the Standard Theatre, Milwaukee, to whom all communications should be addressed.

Managers desiring information regarding Bronson Howard's greatest success, Shenandoah, should apply to Charles Frohman's new offices, No. 1127 Broadway, this city.

R. M. Gulick and Co., the managers of the Bijou Theatre, Pittsburg, Pa., announce elsewhere that time is all filled for this season, and that managers should apply early for next season.

The new enterprise of Woodward & Mathews, at 25 West Thirtieth Street, gives all the evidence of meeting a "long-felt" want. Lyrics seem to be in great demand, and this obliging firm supplies them as easily as rolling off the proverbial log.

C. R. Gardiner has secured a strong metropolitan company to support Tony Farrell, the clever Irish star comedian in the late Eliott Barnes' American military comedy, The Irish Corporal. The play tells a story of the late war replete with thrilling situations and comical episodes. Mr. Gardiner is now booking time for this play for next season, and has three weeks open before the holidays and some dates after Feb. 5. All communications regarding The Irish Corporal should be addressed to C. R. Gardiner, Noroton, Conn.

WILL BE VERY WELCOME.

Boston Beacon.

The first number of THE DRAMATIC MIRROR QUARTERLY, containing the important essays which have recently appeared in the weekly, and a selection of other good things, will appear early next month and will be very welcome.

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Fayetteville Opera House
Seating capacity 900. Troupes playing this city can play following night in Raleigh, Greensboro or Wilmington. Now booking 1890. Address W. C. McDUFFIE, Jr., Manager.

1890 1891

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Desk room may be engaged for the "Contracting Season," May to September. Managers and Agents of Companies, upon payment of a moderate fee, will be accorded the privileges of this exchange for general information and advice.

The eligibility of the staff employed in the administration of the business of this Agency will practically assert itself, inasmuch as all connected with it have enjoyed a broad experience and commercial association with prominent enterprises and attractions in both hemispheres.

Patrons will kindly mail applications for service as early as possible in order to expedite the business of classification for the FORMAL OPENING, MAY 1st.

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STANDARD, CHICAGO, April 27, May 4 and 11.
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THIRD ENGLISH PROVINCIAL TOUR will commence on April 14, Grand Theatre, Glasgow. Aberdeen, Dundee, Manchester, Halifax, Liverpool and Birmingham to follow. London season, Globe Theatre, June 16 to August 2.

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IN OTHER CITIES.

BOSTON.

The German opera closed a successful season at the Boston week ending 19, and the patrons of that house are now enjoying a round of performances by Richard Mansfield's co. The opening piece, Richard III., was repeated Tuesday night. Wednesday and Thursday nights are to be devoted to A Parisian Romance. Friday night and Saturday afternoon were originally set down for Prince Karl, but on Saturday Judge Allen entered an order in behalf of the author of the piece, Archibald Gunter, directing Mr. Mansfied to return him the play, and enjoining its production as announced. The bill has, therefore, been changed, and The Frenchman substituted. Saturday night comes the perennial Dr. Jekyll and Mr. Hyde. Next week the bill will be Edmund Kean.

McCaull's co. is still at the Tremont. This week The Beggar Student is down for every performance. Next Monday Aunt Jack will be presented for the first time in Boston.

There is no sign of any change in the bill at the Museum.

Notwithstanding the almost universal adverse criticism of the newspapers The Prince and Pauper is doing a good business at the Hollis Street. The season runs for two weeks longer.

The stage of the Grand Opera House is held this week by Gillette's popular drama of the civil war, Held by the Enemy. The piece has been materially changed since it was here last, and for the better.

The Globe is filled night after night with enthusiastic audiences, and The Gondoliers seems to have struck the public as the best of the Gilbert and Sullivan operas yet.

At the Howard J. H. Wallick is delighting the galleries with his new piece, Sam Houston.

The benefit of Harry McGlenen at the Boston, Saturday night, was an immense success. The bill was A Brass Monkey.

Hamlin Garland, one of our best-known young literary men, is coöperating with James A. Herne (author of Drifting Apart and Hearts of Oak) in the production of a play to be called Fall River, in which the problems of life in a great manufacturing town are to be treated.

The Paymaster comes to the Grand Opera House 28, and will be followed by Alexander Salvini.

The musical critic of one of our morning papers was summarily stopped at the door of one of our largest theatres on Friday night and forbidden admission on the ground that he had maliciously attacked the performances of the co. There was no row, but the critic, Mr. Arthur Weld, quietly repaired to the box-office, purchased a ticket, and was duly admitted. His notice the next morning, however, showed that he was not at all "rattled" by the affair.

Manager Field sails for Europe the last of May for a two months' stay, during which he will combine business with pleasure, and keep an eye out for anything that may be worth picking up.

Manager Eugene Tompkins, of the Boston Theatre, purchased more than a year ago the American rights for Simm's and Petit's play, The Silver Falls, and has been waiting ever since for an opportunity to bring it out. It is now announced for May 5, when it will be presented with a strong co. The scene of the piece is laid in Mexico, and its production will include some striking spectacular effects.

SAN FRANCISCO.

April 15.

The week ending 15 was a money-maker at the theatres.

Jessie Bartlett Davis, Barnabee, McDonald and Hoff and the other Bostonians are singing all their operas so prettily up at the Baldwin Theatre that our music lovers are attending them in very large numbers every night. Their new opera, Don Quixote, was brought out last night, upon which there is some diversity of opinion among the critics. Herrmann's Transatlantiques will open 28. Mlle. Rhea in Josephine next.

Hallen and Hart, with Later On and Mollie Fuller, have been doing splendidly at the Bush Street Theatre. Mr. Shaw, the female impersonator, was last night added to the list of Later On specialties and made a hit. Zig-Zag and Paul Kauvar precede W. H. Crane in The Senator.

Katie Emmett, at the Alcazar in The Waifs of New York, is attracting full houses. Joseph Grismer and Phœbe Davies will go to the Alcazar again next Monday, a special season of two weeks having been arranged for them.

The Drum Major's Daughter is drawing full houses at the Tivoli.

Lost in New York at the Grand Opera House did not draw as well as After Dark, and after a week's engagement was followed by The White Slave. Mason Mitchell in The Fugitive next.

Nat Goodwin and Isabelle Coe began a fortnight's season last night at the California. Shenandoah next, and then Lord Chumley, April 28.

Manager J. J. Gottlob, of the Bush, is now receiving letters from out-of-town people, ordering seats for Mr. Crane's Senator.

Flora Finlayson made her first appearance with the Bostonians last night in Don Quixote. She is from Nevada, therefore, almost a Californian, and was received very cordially.

Manager Jay Rial's benefit is postponed, owing to the fact, that on the afternoon of 17 the Actors' Fund benefit occurs, although Mr. Rial's date was fixed and announced first.

George E. Lasbe has acquired the right to a new play of the military order entitled Honor, which he will produce here sometime this Summer. It is said The Old Homestead is coming to the California in June.

Harry Davenport and Isabel Archer-Davenport will continue to play at the Alcazar for some weeks in special support with coming attractions.

Foreign stars should no longer look upon San Francisco as a small place to be avoided, especially so, after the Kendal three weeks' two dollar *per capita* engagement, which so enhanced their exchequer at the Baldwin.

Manager Alfred Bouvier announces that Mr. Hayman has negotiated with the London Gaiety co. to come to the Baldwin Theatre May 26.

Manager Gottlob states that a circuit is now fixed, through which the Bush attractions will play a Mexican season, three months of each year, either before or after San Francisco.

Bobby Gaylor will present An Irish Arab, his new play, at the Alcazar Theatre in June, which will be its first production upon any stage.

Charles P. Hall, manager of the Metropolitan and Clunie Opera Houses at Sacramento, is here and has booked some very good attractions.

CHICAGO.

Dixey in The Seven Ages is drawing large audiences at the Opera House. He remains another week.

The Boston Ideals presented several of their operas in a pleasing style at the Columbia to good-sized audiences week ending 19. Emma Berger made a successful first appearance here as Margherita in Faust, and Mlle. L'Allemand renewed her successes in Carmen and Rigoletto.

The Two Sisters played light houses at McVickers'. Mary Shaw, well known by her admirable support of Modjeska in former seasons, will appear in her new play, A Drop of Poison, week of 21.

Herrmann's Vaudevilles had a prosperous week at the Grand Opera House. The Fakir week of 20.

W. J. Scanlan, ever popular in Irish character, found a hearty welcome at Hooley's, but his new play, Myles Aroon, is not much of a vehicle for his talents. The Kendals return week of 21.

Robert Downing and Eugenia Blair appeared in The Gladiator at the Haymarket and pleased fair-sized audiences. A Royal Pass week of 20.

Bright and clever Lizzie Evans sang and danced her way into favor with the patrons of the Windsor, opening in Our Angel. Cleveland's Minstrels week of 20.

The Streets of New York, presented by a strong co. had fair success at Havlin's. Lizzie Evans week of 20.

Effie Ellsler, who has not been seen here for a long time, played at the People's in Egypt, which is Laura Don's play A Daughter of the Nile. Pat Rooney week of 21.

A Bunch of Keys met with small attention at Jacobs' Clark Street Theatre. Robert Downing week of 21.

At Jacobs' Academy Oliver Byron appeared in Across the Continent before excellent audiences. A Bunch of Keys week of 21.

At Litt's Standard Theatre T. J. Farron met with favor in The Shanty Queen. Horse and Horse week of 21.

The Metropolitan Opera co. from New York will be at the Auditorium in German Opera week of 21. The operas selected for the first week are Tannhauser, William Tell, Meistersinger, Lohengrin and The Jewess.

PITTSBURG.

The Wife was the attraction at the Grand Opera House week ending 19. Thomas W. Keene week of 21.

Two Old Cronies furnished fun and good music to large audiences at the Bijou. Robert Mantell week of 21.

The Wilbur Opera co. tunefully sang its usual repertoire at Harris' and closed the week quite profitably. Lost in New York week of 21.

The Night Owls gave a very creditable vaudeville show at the Academy and did a very large week's business. Williams' Own 20. week of 21.

CINCINNATI.

Clara Morris in repertoire was well received during her week's engagement at the Grand. J. M. Colville in the leading role. Mittens Willett, Mrs. Farren, Verner Clarges and Owen Westford gave strong support. Pearl of Pekin week of 21; W. T. Scanlan 28.

The Twelve Temptations at Heuck's did a good business week ending 10. The dramatic honors of the piece were shared by Jacques Kruger (in days of old, stage manager of the Old National Theatre here under Harry Sargent's management) and Jesse West. The ballet was an attractive feature of the spectacle. Bristol's Horse Show week of 21. Frederick Warde 27.

Vernona Jarbeau in Starlight closed a successful engagement at Havlin's 19. The star was suffering from a severe cold which seriously impaired the effectiveness of her work. Her support was good, including as it did such clever artists as Bertie Coote, Eloise Mortimer, Alida Perrault, Carrie Francois and Julie Kingsley. Charles Arnold in Hans the Boatman week of 21. The Main Line 27.

At Harris' Lost in New York drew exceedingly well during its week's engagement, which terminated 19. The play was effectively cast, the more notable artists being Florence Stover, Henrietta Scott, George A. Wright and Gus Pixley. Manager Baker staged the piece very satisfactorily. Hardie-Von Leer co. in On the Frontier week of 21.

The Irwin Brothers Specialty co. played a return engagement at the People's week ending 19, and duplicated the success attending its previous engagement. The musical act of Gordon and Lick, Richmond and Glenroy's character sketch and Lillian Abrams' singing scored decided hits. The Night Owls week of 21.

Manager James E. Pennessy, of Heuck's, has gone East on business.

The police officials instituted a new departure in arresting all of the performers engaged in Sunday performances 13, instead of as heretofore taking a few from each co. Police Justice Ernston, who did not endorse such tactics, simply assessed each artist the costs and fined the several offending managers $5 and costs. The amount realized from fines amounted to $258.

One of the local journals gives currency to the rumor that next season's sign at the Grand will read "Miles and Rainforth, managers."

E. S. Laurie, a well known local actor, will have a benefit at Heuck's 28, with Frederick Warde as the attraction.

CLEVELAND.

A Parlor Match opened 14 to standing room only. With the new songs and dances introduced by Evans and Hoey the piece is still entertaining, even to one who has seen it several times. Hoyt's latest song, "Good-by, good-by, good-by," made a hit. Shenandoah, which was booked for the Lyceum week of 21, has canceled.

Richard Mansfield did a large business at the Opera House 14-16, presenting Richard III., A Parisian Romance, The Frenchman and Dr. Jekyll and Mr. Hyde. With the exception of D. H. Harkins, Atkins Lawrence, B. W. Turner and Miss Johnstone Bennett, the supporting co. was unsatisfactory in Shakespeare's tragedy, but appeared to better advantage at the other performances. Miss Cameron did not appear during the engagement.

Sol Smith Russell in A Poor Relation opened at this theatre 17 to an enthusiastic audience which filled the house and remains through the week. He was accorded an ovation after the first act, but the self-congratulatory speech with which he responded hardly harmonized with the artistic work he had just done. He is particularly pleasing in the semi-pathetic situations. Grace Filkins is an enjoyable Holly. Miss Merri Osborn as Scollops evinced decided soubrette talent. She is young, pretty, natural and really amusing. Edward Harrigan in Old Lavender week of 21.

Two Johns at Jacobs' did good business week ending 19. Across the Continent week of 21.

Hettie Bernard-Chase has pleased good-sized audiences at the Star. Florence Bindley week of 21.

Dixey in The Seven Ages and Charles Arnold in Hans the Boatman divide the week, following Edward Harrigan at the Opera House.

BALTIMORE.

At Harris' Academy of Music large audiences were present during the week closing 19, when Rose Coghlan appeared in a repertoire of favorite impersonations. The feature of the engagement was Forget-Me-Not, in which Miss Coghlan was seen to decided advantage and in which the co. rendered excellent support, John T. Sullivan fairly sharing the honors with the star by his fine impersonation of Sir Horace Kelby. As Stephanie, Miss Coghlan invested the role with all the necessary boldness and repulsiveness. The audience were quite enthusiastic and the star's reception very cordial. The Burglar opens 21 for the week.

The London Gaiety co. closed a week's engagement 19 at the Holliday Street Theatre in Faust Up to Date. The audiences were not large, but the burlesque was bright and witty and the co. thoroughly competent. Florence St. John and E. J. Lonnen became favorites.

Shenandoah at Ford's Opera House last week repeated the success it has made in other cities. The house was packed nightly, and all the available aisle room and standing room was utilized. Charles Stanley made an excellent Major-General Blackthorn, and Frank Carlyle was a manly and ardent Colonel West. Kellar begins a week's engagement 21.

At Forepaugh's Temple Theatre Hoop of Gold was given to large and appreciative audiences twice a day during week closing 19. James Hunt as Sbotty and Mortimer Murdock as Sammy Wethernick were very clever. Dan McCarthy in True Irish Hearts opened with the usual matinee 21.

Forrester's Burlesque co. was the attraction at the Monumental Theatre last week, and drew good attendance. The programme offered was attractive, the duets of the Washburn Sisters being specially good. The Metropolitan Specialty co. opened 21.

The Leonzo Brothers divided the week, closing 21 at Front Street Theatre between Brother against Brother and Meg's Devotion, and enjoyed a successful week's business. Kennedy, Williams and McGee in Time Will Tell week of 31.

Albaugh's Holliday Street Theatre was closed for the season 19, and when it is opened next year it may be under another management. Mr. Albaugh is anxious to get rid of the house, and an offer has been made to him to take the remainder of his lease off his hands. Messrs. Rife and Houck will probably get control of the theatre.

Efforts are being made to form a syndicate, to be composed of Baltimore and New York capitalists, for the purpose of building a new theatre here. A site near the centre of the city has been selected, and as soon as the plans are drawn negotiations will be entered into for the purchase of the property.

The Summer season of opera at Harris' Academy of Music will begin early in May.

KANSAS CITY.

The Kendals crowded the Coates 14-16 with fashionable audiences. The engagement was a success in every respect. Both Mr. and Mrs. Kendal captured their audiences by the naturalness of their work in their comedy roles, and all who heard them were willing to accede to the popular verdict, that in comedy they are worthy to be ranked with the first among stage artists. The supporting co. was good. Miss Aphie Hendricks, an amateur of this city, acquitted herself with much credit in the small role of Graham, in A Scrap of Paper. Frederick Warde week of 21.

May Wheeler gave a fine delineation of the leading role in Woman Against Woman at the Gillis week ending 19. Lizzie Fletcher and Walter H. Edwards were very good in their respective parts. Herrmann's Transatlantiques 20-25.

The Vaidis Sisters Specialty co. filled the Ninth Street to overflowing week ending 19, and gave a fine vaudeville performance. The act of the Vaidis Sisters on the rotary double trapeze was wonderful. The Broommaker of Carlsbad 21; Under the Lash, 28.

Rusco and Swift's colored minstrels did a good business throughout the week at the Midland.

ST. LOUIS.

The latest work of Gilbert and Sullivan, The Gondoliers, was given week of 13 at the Olympic Theatre before large audiences and made a hit. The opera was not as full of pretty numbers as some of their earlier efforts, nor was the libretto as witty, still it scored a success.

The orchestration was beautiful. The co. was a well selected one, and the opera was put on with pretty and picturesque scenery and handsome costumes. The hit of the opera was the cachucha dance in the last act, which received several encores each evening. W. J. Scanlan week of 20.

Charles Arnold in Hans the Boatman played to light business at the Grand Opera House week ending 19. Kate Claxton week of 20.

Good audiences greeted Milton and Dollie Nobles at Pope's Theatre week ending 19 when From Sire to Son and The Phœnix, were given. The two stars were clever in their work, and they were supported by a good co. Josie Loane in Monta of Montana week of 20.

The Main Line, a railroad drama, full of exciting and startling situations, incidental to a railroad, was produced at the People's Theatre. The co. did good work in their several characters and good-sized audiences were in attendance. Will o' the Wisp week of 21.

James Reilly pleased good-sized audiences at the Standard Theatre in The Broommaker of Carlsbad. Under the Lash week of 21.

Considerable interest is attached to the engagement of Josie Loane in Monta of Montana, which receives its first production on any stage next week. Miss Loane is the wife of John Robb, the popular manager and formerly lessee with John Havlin, of Pope's Theatre, this city. The co. has been in the city for the past ten days rehearsing.

Negotiations for both Uhrig's Cave and Schnaider's Garden are under way, and may be closed next week.

W. H. Fitzgerald, of the Gondoliers co., was made stage manager of the co. last week. He is very popular here, and was warmly received and did splendid work as one of the gondoliers.

Charles Taylor, the accommodating doorkeeper at the Olympic Theatre, takes his benefit 26.

LOUISVILLE.

Roland Reed in The Woman Hater did a good business at Macauley's 14-16. Kate Claxton and Charles A. Stevenson's Bootles' Baby and The Two Orphans finished the week to fair business in spite of bad weather. The Gondoliers next.

Mrs. George S. Knight in Over the Garden Wall did a good business at the Masonic. Prof. Morris' Equine Paradox week of 21.

At Harris' Hardie and Von Leer in On the Frontier received much praise and a fair share of patronage.

The Night Hawks, a strong variety organization, drew well at the New Buck.

The Auditorium announces a week of Gilbert and Sullivan's operas commencing 21. Pinafore, Mikado and The Pirates of Penzance will be given with a cast including Digby Bell, Mark Smith, Charles O Bassett, W. H. Clark, Laura Joyce, Lilly Post and others.

Frank McKee is here ahead of The Gondoliers. This successful young manager is a Louisvillian.

Mae DeMar, of the Roland Reed co., was too ill to appear at several of the performances.

Elaine Eillson's photographs now grace a Fourth Avenue window. She is no other than our own Georgia Davids who first aspired to shine in tragedy and found her level in burlesque with Dixey in The Seven Ages. She is a beautiful woman with undoubted talent.

Manager Whollen of the New Buck promises extensive improvements at that house this Summer.

Al. Bourlier and Will S. Hays gave a concert at the Masonic for the benefit of the tornado sufferers. It was largely attended and netted a large sum.

Truth pays Emma V. Sheridan of The Mirror's staff a deserved compliment by copying entire in a recent issue an article from her pen on "Stage Proposals."

There is much interest here in the coming Booth-Modjeska season at the Auditorium. Four performances will be given and the advance sale is already large.

BROOKLYN.

Daniel Sully's new play, The Millionnaire, met with considerable success at the Grand Opera House week ending 19. It was finely staged by the management. Spider and Fly 21.

At the Park Theatre Julia Marlowe attracted fair audiences, and made a decidedly favorable impression. Fanny Davenport 21.

Dowling and Hasson had a very successful week at the Brooklyn Theatre. Their new play, The Red Spider, was received with a considerable degree of favor. Gray and Stephens 21.

A specially selected co. did a large week's business at Hyde and Behman's Theatre. Tony Pastor's co. 21.

A spectacular production of She at the Gaiety Theatre drew large audiences to that popular resort. A specialty co. 21.

The last week of the season at the Criterion was quite a successful one. The Standard Opera co. sang The Bohemian Girl and Pinafore.

The fifth and last Philharmonic concert was

given 19 at the Academy of Music. The audience was very large.

BROOKLYN, E. D.

Margaret Mather in repertoire drew crowded houses week ending 19 at the Amphion. Barry and Fay in McKenna's Flirtation week of 21.

A Midnight Bell drew crowded houses at Lee Avenue Academy week of 21.

McKee Rankin in The Runaway Wife to excellent business week ending 19 at Proctor's Novelty. The International Vaudevilles week of 21.

PHILADELPHIA.

Wilson Barrett, upon his farewell week at the Park Theatre, played to excellent business. He produced 17, for the first time in this country, a new melodrama entitled What a Woman Will Do, written by Addison Bright and Jerome K. Jerome. This play had been previously presented only once, at a matinee in England for copyright purposes. It is in a prologue and three acts, but as the story is very lengthy it is scarcely worth while to consume the space necessary for its recital, especially as the play will doubtless be very seldom seen in this country. It will suffice to say that the action occurs first in Australia and subsequently in England, and that the hand of the heroine, Ruth Morgan, is sought by two men, Herbert Denning, alias Christopher Raynham, and Dr. Eric Stanleigh, the latter being the favorite suitor. Raynham has committed a murder, but persuades Ruth that Dr. Stanleigh has been guilty of the crime, and makes the promise of her hand the price of his silence. Of course, the completed sacrifice is not required of her, for after many complications Raynham confesses his guilt and dies by his own hand, and the lovers are made happy. The title of the play was not well chosen, nor is it complimentary to the sex, for the heroine does the most stupid thing she could possibly do under the circumstances. A sensible woman, or one gifted with the ordinary intuition of her sex, would have informed her lover of his danger, and would have allowed him either to defend himself or secure his safety. Moreover, a woman true to herself would have realized that a union with a man she not only did not love, but was forced to hate and loathe, was an unholy bond, more damaging to her purity and to the welfare of her soul, than would have been love's sacrifice unsanctioned by law or unblessed by the church. In fact almost everyone in the play seemed to be governed by a reversal of the ordinary processes of human reasoning, and to be afflicted with judicial blindness. Apart from these defects the play could boast of some cleverness of construction and of literary merit although at times the dialogue became wearisome, but it is futile to dwell upon its minor beauties, while as a study of life and as an attempt at artistic creation or reproduction it is fundamentally wrong. It is only fair, however, to add that the play was well acted and met with a reception that indicated that it was a popular success. Clara Morris in repertoire week of 21.

The only other novelty of the week was The Spider and Fly, which was seen at the Arch Street Theatre, but which did not merit much attention nor comment. It was full of very vigorous action of the knockabout sort and caused considerable laughter, but afforded little, if any, real enjoyment. It played to fair business. Karl Gardner in Fatherland week of 21.

Stuart Robson in The Henrietta played to good business at the Chestnut Street Opera House. Augustin Daly's co. week of 21.

At the Chestnut Street Theatre the New York Casino co. drew good houses upon the second week of The Drum Major. Nadjy week of 21.

Francis Wilson's co. in The Gondoliers continued to draw good houses at the Broad Street Theatre.

Frank Daniels in Little Puck played to crowded houses at the Walnut Street Theatre. Louis Aldrich in The Editor week of 21.

Louis James appeared at the National Theatre in an extensive repertoire, including Othello, Virginius, Hamlet, Ingomar, Julius Cæsar and Richard III. Although this was a wide departure from the usual class of entertainment at this house, the experiment was highly satisfactory to all concerned. The performances were meritorious and the audiences were not only large but appreciative. Shadows of a Great City week of 21.

The May Howard Burlesque co. played to good business at the Central Theatre. The Forresters' Burlesque and Specialty co. week of 21.

Harry Webber's presentation of Uncle Tom's Cabin secured good business at the Standard Theatre. Streets of New York week of 21.

The Golden Giant was effectively produced at Forepaugh's Theatre and drew crowded houses. The Webster-Brady production of She week of 21.

The Bennett-Moulton co. gave satisfactory performances of light opera at the Continental Theatre to good houses. Martin Hayden in Held in Slavery week of 21.

The World Against Her, with Agnes Wallace Villa and Robert Neil in the leading roles, played to satisfactory business at the Lyceum Theatre. The Bennett-Moulton Opera co. week of 21.

True Irish Hearts proved a good drawing attraction at the Kensington Theatre. Leonzo Brothers in Brother Against Brother and Meg's Devotion week of 21.

At Carncross Opera House there was no change of programme, nor was there any falling off in attendance.

Patti sings in Lakme at the Academy of Music afternoon of 21.

ATTRACTING ATTENTION.

Detroit Tribune.

The scholarly essays in the NEW YORK DRAMATIC MIRROR are attracting considerable attention. They are thoughtful and well-written articles, embracing a variety of matters interesting to the profession.

CORRESPONDENCE.

ALABAMA.

ANNISTON.—NOBLE STREET THEATRE: Katie Putnam in Erma, the Elf, 14 to good business. Go. Wilson's Minstrels 21.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE: A Dark Secret was presented by an excellent co. to good business 10-12. Katie Putnam 14, 15 in Honor Bound and Erma the Elf to large houses.

TALLADEGA.—CHAMBERS' OPERA HOUSE: A Clean Sweep to a small house 15.

CALIFORNIA.

STOCKTON.—AVON THEATRE: James O'Neill in Monte Cristo to a large and appreciative audience. Some of the parts were rushed so, it was impossible to understand anything, but otherwise the performance was up to Mr. O'Neill's usual standard. Hanlons' New Fantasma to a crowded house 7. Hyde and Behman's Specialty co. 10; Katie Emmet in Waifs of New York 12; Evangeline 16.

SAN JOSE.—CALIFORNIA THEATRE: The Hanlons in Fantasma to good-sized audiences 7, 8.

COLORADO.

Mr. and Mrs. Kendal did a remarkable business at their five performances at the Tabor, ending 12. Their art was promptly recognised and duly appreciated. The co. is first-class in every respect. Prices were very reasonable, only $1.50 being asked for down stairs seats. Alone in London returned 14. House rather light on the opening night. Maggie Mitchell week of 21. Frederick Warde had fair houses at the Metropolitan week ending 12. Mr. Warde was excellent in his repertoire, with the exception of The Mountebank, in which he is not seen at his best. A Soap Bubble opened 14.==ITEM: The Metropolis has passed into Manager McCourt's hands, and under his able direction a prosperous career for this house is anticipated.

CONNECTICUT.

BIRMINGHAM.—STERLING OPERA HOUSE: Muggs' Landing to a small but appreciative audience 17.

WINSTED.—OPERA HOUSE: Dan Daly's Upside Down co. kept a good-sized audience in a continuous roar 12.

MYSTIC.—OPERA HOUSE: Francesca Redding co. week commencing 14 to fair houses. McKee Rankin co is booked for 30.

HARTFORD.—OPERA HOUSE: Bootles' Baby drew fair houses 14, 15. On the evening of 14 the main portion of the parquette was occupied by a theatre party of the Sophomores and Juniors of Trinity College. Between the acts they entertained the audience with college songs. Each member of the co. wore the class colors. Kajanka afternoon and evening 16 drew large audiences.

NORWICH.—OPERA HOUSE: The Stowaway 4 to a large and well-pleased audience. Adams' co. week of 7 to good business. Fred Bryton 14; Around the World 16.

WATERBURY.—JACQUES OPERA HOUSE: Louis Aldrich in The Editor 14 to one of the best houses of the season. Kajanka 15 filled the house. Frederic Bryton in Forgiven 18.

NEW LONDON.—LYCEUM THEATRE: Ullie Akerstrom to good business 14-16. Hands Across the Sea 21, 22. Jefferson-Florence co. 25.

DISTRICT OF COLUMBIA.

WASHINGTON.—ALBAUGH'S OPERA HOUSE: The Carleton Opera co. in repertoire did a good business week ending 19. The Brigands week of 21.==NATIONAL THEATRE: The Daly co. drew fashionable audiences which filled the house nightly during the week ending 19. Wilson Barrett opens 21 with Ben-My-Chree. Natural Gas, 28.==HARRIS' BIJOU: Shadows of a Great City drew well week ending 19. Bootles' Baby 21.

GEORGIA.

SAVANNAH.—SAVANNAH THEATRE: Ovide Musin Concert co, 16 for treasurer's benefit to fair business. House closed for the season.

ILLINOIS.

BLOOMINGTON.—DUBLEY THEATRE: Cleveland's Minstrels to a crowded house 10. Newton Beers in Enoch Arden to fair business 12. Muldoon Athletic co. to a poor house 14. Janauschek 29.

CHAMPAIGN.—WALKER OPERA HOUSE: Newton Beers' co. presented Enoch Arden unsatisfactorily to a small audience.

ELGIN.—DU BOIS OPERA HOUSE: The Frankie Jones co. 10-12 to good business. Madame Janauschek presented Macbeth, 14, to a large audience.

ENGLEWOOD.—ARCADE HALL: Blanchford Maranaugh, assisted by Chicago Grace Church Choir, appeared 12 to a well filled house.

QUINCY.—OPERA HOUSE Havlin's Comedy co. in The Pakir to a small house, 16. Milton Nobles 22; Madame Janauschek 24.

FREEPORT.—GERMANIA HALL: Madame Janauschek in Meg Merrilies to a fair-sized audience 15.==WILCOXON OPERA HOUSE: Beach and Bowers' Minstrels to good business 11.

LA SALLE.—ZIMMERMANN OPERA HOUSE: Power's Fairies' Well 17; Streets of New York 21; McGibney Family 23.

PANA.—HAYWARD'S OPERA HOUSE: McGibney Family to excellent business 14.

CAIRO.—NEW OPERA HOUSE: Hanlons' Fantasma attracted splendid houses 11, 12. Pearl of Pekin to very large business 13. Kate Castleton 21.

JOLIET.—OPERA HOUSE: Newton Beers in Enoch Arden to fair business 11.

ROCK ISLAND.—HARPER'S THEATRE: W. C. Coup's Horses 9, 10 to well-filled houses. Pat Rooney 11 to a crowded house. Madame Janauschek 19.

ROCKFORD.—OPERA HOUSE: H. H. Ragan lectured to a good house 12-14.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE: Kate Claxton and Charles A. Stevenson, supported by a competent co., presented Bootles' Baby and The Two Orphans to moderate business 14-16. The Gondoliers 24.==ENGLISH'S OPERA HOUSE: Those old favorites Evans and Hoey renewed their former triumphs in A Parlor Match 10-12. The play contains many new features and the co. offered excellent support to the stars. Carmen and Faust were given to good houses 15-16 by the Juch Opera co. Twelve Temptations 21.==PARK THEATRE: Under the Lash enjoyed the usual good run of business allotted to this house week ending 19; Ada Gray 21.==ITEMS: Will o' the Wisp co. which was to have appeared at the Grand 13 canceled their engagement. Joe Gordon, press agent for A Legal Wreck co., arrived home 15, his co. having closed at Baltimore. Marshall Locke, brother of Manager Charles E. Locke, has written a play which will be produced in Chicago this Summer.—During their engagement here Evans and Hoey were given a dinner by some old friends.—Louis Vogt, a young man who had been an orchestra leader in our local theatres for the past ten years, died 10. He came of noted family of a noted family of musicians, and was the director of the orchestra at the Park Theatre up to the time of his death.

MARION.—SWEETSER'S OPERA HOUSE: Little Lord Fauntleroy was presented here for the first time 11 before a large and well pleased audience, Allerta Keen playing Cedric Errol. Waite's Comedy co. commenced a week's engagement 14.

GOSHEN.—OPERA HOUSE: Helena Lester Opera co. 14, 15, to fair houses.

FORT WAYNE.—MASONIC TEMPLE: Royal Hand Bell Ringers entertained a good house 8 and 9 and matinee. Marie Prescott and R. D. McLean and a well balanced co. in Spartacus drew a good house 12.

TERRE HAUTE.—OPERA HOUSE: The Emma Juch Opera co. gave Faust 14 to a good house. Charlotte Thompson 16, 17, to fair business.

ELKHART.—BUCKLEY OPERA HOUSE: Lizzie Evans played to a fair business 12. Co. good.

SOUTH BEND.—OLIVER OPERA HOUSE: Prince and Pauper drew the largest house of the season.==GOOD'S OPERA HOUSE: The Lester Opera co. 11 and 12 to fair houses.

LOGANSPORT.—OPERA HOUSE: Evans and Hoey in A Parlor Match drew a good house notwithstanding a heavy storm. Wages of Sin co. failed to appear 11. George C. Staley in A Royal Pass 16, return date.

CRAWFORDSVILLE.—MUSIC HALL: Hanlons' Pantasma 14; Newton Beers in Enoch Arden 17.

DELPHI.—OPERA HOUSE: Gibler's Comedy co. week of 14. Wages of Sin 10 to a fair and well pleased house.

TERRE HAUTE.—OPERA HOUSE: Evans and Hoey in A Parlor Match 9 drew a good house and gave a bright entertainment. George C. Staley in A Royal Pass 12 was well received by a fair sized audience.

IOWA.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE: Marie Wainwright in Twelfth Night to good business 10-12. Frederick Warde in The Mountebank 14; Maggie Mitchell in Bluebeard, Jr. 15, 16.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE: The Postage Stamp co. presented A Social Session 9 to a good house. John Dillon 14 in Wanted the Earth to very large business. Mr. Dillon is a favorite here, and, as usual, gave entire satisfaction. He is supported by a good co.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE: Cleveland's Minstrels 4 to a packed house. Sutton's U. T. C. 5; fair business. A Wild Goose Chase 14; small house. Madame Janauschek 17. Booth and Modjeska 23.==ITEM: A Legal Wreck 8 failed to appear, without giving notice.

OSKALOOSA.—MASONIC OPERA HOUSE: A Postage Stamp co. in A Social Session 13 to very large business.

FORT MADISON.—FORT MADISON OPERA HOUSE: Pat Rooney 16 to a large house. Everybody pleased. Clara Louise Kellogg 25.

DUBUQUE.—OPERA HOUSE: Pat Rooney 10: good business. Cleveland's Minstrels 16 to crowded house. Rice and Lansing's Scrap Book 17.

KEOKUK.—KEOKUK OPERA HOUSE: The Fakir 17; Milton Nobles in From Sire to Son 21; Madame Janauschek 23.

IOWA CITY.—OPERA HOUSE: A Postage Stamp co. in A Social Session 14 kept a large audience in roars.==ITEMS: This being the home of Will Talbot, the leading man with the Postage Stamp co., his many friends attended the performance, and gave him a royal welcome.

BURLINGTON.—GRAND OPERA HOUSE: Cleveland's Minstrels to a packed house 12. The Fairies' Well to a small audience 14. Pat Rooney to fair business 17.

DES MOINES.—GRAND OPERA HOUSE: Roland Reed in The Woman Hater did a good business 7-9. A Social Session to a good house 11. Maggie Mitchell in Little Barefoot 18.==GRAND OPERA HOUSE: Otto Hegner and Leon Marx Concert co., under the auspices of the Des Moines Vocal Society, gave two performances to good houses 12. Ezra Kendal in A Pair of Kids 20.==CAPITAL CITY OPERA HOUSE: W. C. Coup's Equescurriculum week of 21.

KANSAS.

ATCHISON.—PRICE'S OPERA HOUSE: A Pair of Kids to a very small house 16.

FORT SCOTT.—OPERA HOUSE: Gentry's Pony and Dog Show drew three fair-sized houses 12, 13. Mariande Clark in The Silver King to only a fair-sized house 15. Audience not very well pleased.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE: Ezra F. Kendall in A Pair of Kids to a large and well pleased audience 10.

HORTON.—HIGH STREET THEATRE: Cole's Minstrels to a large business 9. A Pair of Kids 10.==KEMPER'S OPERA HOUSE: Emerson's Boston Stars 4 had a good house.

TOPEKA.—CRAWFORD'S OPERA HOUSE: Holden Comedy co. week of 7 in Forget-Me-Not, Two Orphans, Noble Heroine and Double Marriage. A Pair of Kids 15.==GRAND OPERA HOUSE: Local amateurs occupied the house 7, 8 and 10-12. Cora Tanner in Fascination 16.

WICHITA.—CRAWFORD'S OPERA HOUSE: Ezra Kendall in A Pair of Kids to a fair audience 12 and to a good house at matinee in the evening.

WINFIELD.—WINFIELD GRAND: A Pair of Kids to good business 11. Mr. Kendall was well supported and gave a satisfactory performance.

KENTUCKY.

FRANKFORT.—NEW OPERA HOUSE: Mrs. George Knight in Over the Garden Wall 16 to a large and well-pleased audience.==ITEM: Frank W. Paul, Mrs. Knight's manager, renewed acquaintance with his many friends here.

LEXINGTON.—OPERA HOUSE: R. D. MacLean and Marie Prescott presented Spartacus and The Winter's Tale to small audiences 7, 8. Clara Morris in Article 47 drew a crowded house 12.

PADUCAH.—MORTON'S OPERA HOUSE: Hanlons' Fantasma 10 to S. R. O. Hon. Henry Watterson delivered his noted lecture, "Money and Morals," 14, to a comparatively small but highly appreciative audience. Pearl of Pekin 15 tested the capacity of the house.

MAINE.

BANGOR.—OPERA HOUSE: The Stowaway to large business 12.

PORTLAND.—PORTLAND THEATRE: The Florence-Jefferson co. in The Rivals 15 drew a fashionable audience that packed the house.==BIJOU: Daniels' Variety co. opened this house 14, and are giving a fine performance to the capacity of the house nightly.

MASSACHUSETTS.

ADAMS.—TOWN HALL: Old Jed Prouty filled the house 15. Thomas E. Shea 23 in Monte Cristo.

CHELSEA.—ACADEMY OF MUSIC: The World Against her to a small house 11. Lord Fauntleroy 23; A Cold Day 25.

FITCHBURG.—WHITNEY'S OPERA HOUSE: Hands Across the Sea 11 to S. R. O. Struck Oil 16 to a small audience. Perncliff booked for 18 canceled. Julia Marlowe 22; Old Jed Prouty 23.

FALL RIVER.—ACADEMY OF MUSIC: The Rinehart Sisters' Opera co. closed a week's engagement 12. Around the World in Eighty Days 15 and McCarthy's Mishaps 16, both to fair business. Fanny Davenport 17 in La Tosca, supported by a good co. to large business.

LOWELL.—OPERA HOUSE: McCarthy's Mishaps 11, 12; fair attendance. Lizzie Daly was capital in an eccentric part, and her nimble dancing was a feature of the entertainment. Jefferson-Florence co. in The Rivals 17 to S. R. O. Gilmore's Band 22; Emma Abbott 23; Julia Marlowe 24.==MUSIC HALL: Thrown on the World 19.

AMESBURY.—AMESBURY OPERA HOUSE: Thrown Upon the World 17 to a small house.

MARLBORO.—MARLBORO THEATRE: Rice's Corsair to large business 11. A Cold Day gave a poor performance to a good house 12. Rinehart Opera co. opened a week's business 14 to good attendance. Marie Hubert Frohman 26; Gilmore's Band 30.

MILFORD.—MUSIC HALL: Frederic Bryton in Forgiven 12 to S. R. O.

HAVERHILL.—ACADEMY OF MUSIC: The Old Homestead 15, 16 to crowded houses. Held by the Enemy 17 to a good house. A first-class representation was given by a strong co. Dear Irish Boy 19. Fred Bryton in Forgiven 21; Gilmore's Band 23.==ELKS: A Lodge of Elks was instituted here 16 with one hundred charter members. After a banquet in Armory Hall an entertainment was given by the members of the Old Homestead co.

LYNN.—PROCTOR'S THEATRE: Dear Irish Boy 6-17 to light business. A Cold Day 14 to a small house. Held by the Enemy 19, 20.==MUSIC HALL: Thrown Upon the World 12 to poor business. Two Barneys 13 to a light house. Gilmore's Band 20.

BROCKTON.—CITY THEATRE: Around the World in Eighty Days drew a good house and gave a fair performance 12. Held by the Enemy had a light house 14. Ferguson and Mack in McCarthy's Mishaps delighted a fair-sized audience 14. The Dear Irish Boy had a small but well-pleased audience 17.==ITEM: J. J. Buckley of this city, late business manager of The Exiles, has organised a co. with D. H. Harkins as leading man. They will play the remainder of the season through New England and Canada.

NEWBURYPORT.—CITY HALL: The Carl Pierce Concert co. 11 to a fair-sized and appreciative audience. Two Barneys co. 13.

HOLYOKE.—OPERA HOUSE: The Balmoral Choir to a packed house 13.

SALEM.—MECHANICS' HALL: Muggs' Landing to a fair business 10; Thrown Upon the World to light business 14; A Brass Monkey 18.

WESTFIELD.—OPERA HOUSE: Held by the Enemy 11 to the largest house of the season. Dan Daly's Upside Down 13, small audience. Ulie Akerstrom 21-23.

MICHIGAN.

DETROIT.—DETROIT OPERA HOUSE: The Booth-Modjeska co. opened 14 to one of the largest, if not the largest, houses that the Detroit has seen in many a year, notwithstanding that the scale of prices had been doubled; $2.50 being the lowest down stairs, $2 in the balcony, and the gallery $1. The opening play was Richelieu, and never has Booth appeared to better advantage than on this occasion. While he has to a certain extent lost much of his old-time fire and vigor, at the same time he seems to have gained in repose and finish, and nothing finer could be desired than his impersonation of the crafty old Cardinal. Mme. Modjeska as Julie appeared to less favorable advantage, inasmuch as the part was not worthy of her ability, and she did not seem to take as much interest in her work as Booth. At the same time one would be hypercritical to find fault with her work. The co. supporting Booth and Modjeska is well-nigh perfect. We have been so accustomed to see stars of the first magnitude like Booth supported by inferior cos., that it was a positive pleasure to witness the work done by this co. during the past week. Hamlet was presented to even a larger house 15 than Richelieu on the opening night, and on 16 The Merchant of Venice was the bill. Modjeska had more scope as Portia to display her abilities than in the other plays. Taken as a whole, the engagement was the most successful one, both in a pecuniary and social way, of anything that has occurred in theatrical circles this season. The Juch Opera co. 17-19 to very large business. Sol Smith Russell and the Boston Ideals week of 21.==MINER'S GRAND THEATRE: R. D. McLean and Marie Prescott were the counter-attractions to Booth-Modjeska and received no small share of Detroit's patronage. Their repertoire included Spartacus, Ingomar, Richard III., The Winter's Tale and As You Like It. Mr. McLean possesses good stage presence, has a melodious voice and reads well. Marie Prescott is an old favorite here, being well remembered for her splendid work while with Salvini. The co. supporting these stars is not one of the best, but under the circumstances did effective work. The Shanty Queen week of 21.==WHITNEY' GRAND OPERA HOUSE: C. E. Verner in his romantic Irish drama, Shamus O'Brien, did a good business and gave satisfaction to the patrons of this house. We, Us & Co. week of 21.==ITEMS: Harry Miner spent a few days in this city last week. He states that all his enterprises are in a flourishing condition.—Owen Fawcett, the comedian of the Booth-Modjeska co., who is a Ypsilanti boy, has been calling on old friends here during the past week. Mr. Fawcett has written weekly letters to the *Free Press* from the various cities which the co. has visited, which have proved very interesting.

LANSING.—OPERA HOUSE: We, Us & Co. to a fair-sized house 12.

ANN ARBOR.—OPERA HOUSE: Little Lord Fauntleroy played to a good house 7. We, Us & Co., under the management of Frank A. Slocum, to good business 12.

YPSILANTI.—OPERA HOUSE: Helen Blythe in Mother's Love 14 to a good house.

MANISTEE.—OPERA HOUSE: Swedish Ladies' Concert co. to a crowded house 11.

GRAND RAPIDS.—POWERS' OPERA HOUSE: St. Elmo's U. T. C. co. had a good house 10 and gave a very poor performance. The Schubert Club, assisted by Mrs. C. H. Nichols, sang Bohemian Girl and Mikado 14-18. The Swedish Ladies' Concert co. pleased a select audience 15. Booth-Modjeska 19.==REDMOND'S OPERA HOUSE: Ida Van Cortland in a round of standard plays drew well and repeated her last year's success. One of the Bravest week of 14.

JACKSON.—HIBBARD OPERA HOUSE: Fitzpatrick's Rip Van Winkle co. 15 and Helen Blythe in Mother's Love 16 to fair business.

MINNESOTA.

DULUTH.—TEMPLE OPERA HOUSE: Bluebeard, Jr., for week commencing April 14. The sale of seats has been very large, sufficient to indicate that the experiment of bringing so large a co. for a week's stay will prove encouragingly successful to the energetic manager. This is the first time that so pretentious a co. has ever essayed a week's stand in Duluth, and proves conclusively that it is a good show town.

ST. PAUL.—NEWMARKET THEATRE: Alden Benedict in Fabio Romani 6; good performance to a very light house. Stewart's Pat Men's Club to fair business 7-9; Maggie Mitchell in repertoire to good attendance 10-12.==HARRIS' THEATRE: Mr. and Mrs. F. C. Huebner, now residing here, supported by amateurs, gave Serious Family to fair patronage week of 7. Marie Wainright week of 14.

STILLWATER.—GRAND OPERA HOUSE: The Pat Men's Club to fair business 14. A Social Session 23. Beach and Bowers' Minstrels 25; Blue Beard, Jr., 28.

MINNEAPOLIS.—GRAND OPERA HOUSE: House dark week of 14.==HARRIS' HENNEPIN AVENUE THEATRE: Josephine, Empress of the French, was presented by Mlle. Rhea to a large and fashionable audience 14. Play and 20. were accorded an enthusiastic reception. The interest, of course, centred in the star, who sustained her part admirably. Of the support William Harris, Ada Venetta, Marie Knowles and J. M. Francoeur deserve mention. Handsome stage settings and elegant costumes.==BIJOU OPERA HOUSE: After Dark was presented to a packed house 13. William A. Brady made a hit as Old Tom. Co. throughout of average ability.

MANKATO.—GRAND OPERA HOUSE: Maggie Mitchell in Fay played to one of the largest audiences ever known in this city 12.==ITEM: With the Maggie Mitchell performance the Opera House closes until next season. Manager Bierbauer has been obliged to close early as he is about to make a trip for his health.

MISSISSIPPI.

ABERDEEN.—TEMPLE OPERA HOUSE: George Wilson's Minstrels 17.

VICKSBURG.—OPERA HOUSE: Huntley Harrison co. week commencing 7 in repertoire to very large business.

GREENVILLE.—OPERA HOUSE: There are a few more attractions booked, but they will have to cancel unless the water goes down so that trains can run. Among those who will have to disappoint are George Wilson's Minstrels and Charlotte Thompson.

MISSOURI.

SPRINGFIELD.—PERKINS' GRAND OPERA HOUSE: Emerson's Boston Stars to a small but well pleased audience 11.

COLUMBIA.—HADEN OPERA HOUSE: Emerson's Boston Stars delighted a large audience 16. McCabe and Young's Minstrels 28.==ITEM: Edwin Booth and Thomas W. Keene were elected honorary members of the Union Literary Society of Missouri State University. This is one of the oldest literary societies in this State, having been chartered in 1840.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE: Cora Tanner opened 14 in Fascination to rather inadequate business. Ezra Kendall 19.==GRAND OPERA HOUSE: The Maude Atkinson co. played to practically empty benches and were stranded here at the close of their engagement. Silver King drew a good house 13 and The Fakir fairly well 14.==Fred Warde next.==ITEM: Col. W. E. Sinn renewed acquaintance with "ye correspondent," and is as genial and jolly as ever. Years add somewhat of portliness, but do not bend his study frame. E. S. Douglas, for some years the successful manager of Tootles', is in the city, after a year's sojourn on the Pacific coast, for a six weeks' visit to his parents. In July he takes the road in charge of one of Cleveland's Minstrel cos.

MONTANA.

HELENA.—MING'S OPERA HOUSE: Burbridge co. in An Arabian Night, and A Night Off co. to fair

business 8, 9. A Tin Soldier to light business 10-12 Bill Nye opened in Encore Hall 11 to a good house.

NEBRASKA.

HASTINGS.—KERR OPERA HOUSE: Clara Louise Kellogg Concert co. to a large audience 11.

NEBRASKA CITY.—OPERA HOUSE: Rusco and Swift's Colored Minstrels to fair business 11. Clara Louise Kellogg, 18.

OMAHA.—OPERA HOUSE: Frederick Warde in The Mountebank and Richard III. to average business. The former play should be shelved. Cora Tanner in Fascination 14.

FREMONT.—LOVE OPERA HOUSE: A Soap Bubble amused a fair-sized audience 9. John Dillon, 16.

GRAND ISLAND.—BURTENBACH'S OPERA HOUSE: Clara Louise Kellogg to good business 9. California Opera co. in Said Pasha to a large house 10. A Soap Bubble co. to large business 11.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL: A Cold Day to fair business 13. The Old Homestead to a large and highly pleased audience 17.

EXETER.—EXETER OPERA HOUSE: The Old Homestead was presented by an excellent co. under the management of E. A. McFarland. Thrown Upon the World 18.

CONCORD.—WHITE'S OPERA HOUSE: Boston Opera Comique co. in Who's Who? 15 to a small house. Co. deserved a better play. Gilmore's Band 17 to a crowded house.

NASHUA.—NASHUA THEATRE: Muggs' Landing to a fair house 11. John A. Stevens played a return engagement to good business 14. A Cold Day did fairly well 17.

MANCHESTER.—MANCHESTER OPERA HOUSE: A fine audience was delighted with Stetson's Opera co. in The Gondoliers. John A. Stevens in Unknown to fair business 13. A large audience at advanced prices greeted Jefferson and Florence in The Rivals 16. The entire co. was received with great favor.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: Passion's Slave was the attraction last week and drew rather light houses. This week J. K. Emmet first two nights (?) to be followed by Kajanka for five nights.——CRONHEIM'S THEATRE: Business was only medium here last week, although a very good variety bill was given. This week another big variety performance is on the card.——ITEMS: Manager Cronheim has made many improvements in his house, and it now presents a very cosy appearance.—Representative Harrison, of Jacobs', is indefatigable in his efforts to make the season a success, but is handicapped by the variable class of plays and cos. that are booked at his house.

JERSEY CITY.—Kellar, the magician, entertained fair audiences at the Academy of Music week ending 19. His entertainment was interesting, several of the tricks being new and very cleverly performed. Those assisting him were excellent. A Midnight Bell week of 21.

TRENTON.—TAYLOR OPERA HOUSE: The Howard Athenæum co. gave a capital performance 14, 15.

ELIZABETH.—TEMPLE OPERA HOUSE: The Millionaire, the new play written specially for Dan Sully by H. Grattan Donnelly, was given its first production 12. Mr. Sully appeared as James O'Brien, an Irish-American railroad contractor and self-made man. Mr. Sully has made an ambitious upward move in comedy drama and gives every promise of reaching the goal of his ambition. The story of the play unfolds the designs of a scheming lawyer and a couple of capitalists to defeat the plans of James O'Brien who has contrated to complete a railroad between New York and the great lakes. The scene representing a gorge in the mountains and a gang of men laying a railroad track was certainly a novel and interesting one. Mr. Sully developed unexpected power in the pathetic scenes which fell to his lot. J. P. Connolly was dignified and forcible as Lorillard Lennox. Max Arnold as Baron Steinberg, representative of a German syndicate, was very amusing. F. F. Mackay as Jason Pierce, gave an admirable characterization of the scheming lawyer. Milton Robles, Frank Allen, Marion Earle and Laura Sully did commendable work in their respective parts. The Ivy Leaf co. to a good house 15; satisfactory performance. The Ivy Leaf Quartette sang some very pretty pieces and received several recalls.

NEW YORK.

HARLEM.—J. K. Emmet in Uncle Joe was warmly greeted by large and appreciative audiences at Hammerstein's Opera House week ending 19. During early part of the opening night's performance his work seemed to lack a little of its usual spirit, but he quickly rallied and kept the house in a continual roar of laughter throughout the remainder of the evening. There is a fascination in Emmet's smile and a contagion in his mirth absolutely irresistible. His new songs were enthusiastically received and accorded encore after encore. Maud S. White was pleasing and piquant as Collie Parker. The rest of the co. was good, not excepting Baby Spencer and Mr. Emmet's huge dog, "Plinlimmon." Rose Coghlan in Forget-Me-Not and Peg Woffington week of 21. Ten Nights in a Bar-Room had medium-sized houses at the Theatre Comique week ending 19. E. W. Marston and George Maddox received frequent applause in their respective roles of Sample Switchel and Joe Morgan. Jack Sheppard week of 21. The Rose Hill English Folly co. played to large and well-pleased audiences at the Olympic Theatre week ending 19. Sam Jack's Colossal Gaiety co. week of 21.

ALBANY.—Proctor's Theatre offered two strong attractions last week in Annie Pixley and Mr. Barnes of New York. Miss Pixley opened in The Deacon's Daughter, which was also presented at the Wednesday matinee. Miss Pixley's engagement was quite satisfactory. Mr. Barnes drew as well as usual and a succession of large and well-pleased audiences is to be recorded of the engagement. Lord Fauntleroy week of 21. At Jacobs' Opera House Go-Won-Go Mohawk opened 14 in The Indian Mail Carrier. The piece and co., although both are poor, did a very fair business during the early half of the week. One of the Finest filled out the remainder of the week and did a good business. The London Novelty and Specialty co. 21-23; Primrose and West's Minstrels 24; A Rag Baby 25, 26.

ROCHESTER.—LYCEUM THEATRE: Edward Harrigan in Old Lavender attracted large and greatly pleased audiences 14-16. Aside from the excellent work of Mr. Harrigan one of the finest bits of negro character acting ever seen in this city was that of Joseph Sparks as Smoke. He captured the audiences and was enthusiastically applauded. The week was filled out by Richard Mansfield, who appeared in A Parisian Romance, The Frenchman, and Dr. Jekyll and Mr. Hyde to fairly good business. M. B. Curtis and Lewis Morrison next.——ACADEMY: The banner houses of the season welcomed the peerless Corinne in Arcadia last week. Kate Purssell week of 21.——GRAND OPERA HOUSE: J. Z. Little presented his spectacular World to remunerative houses week closing 19. U. T. C. week of 21.——ITEMS: An injustice has been done Stuart Robson in the last issue of THE MIRROR, wherein the types make your correspondent say that Mr. Robson appeared in the Lyceum in this city 10-12 to "fair" audiences. It should have been "fine" audiences. This correction is due Mr. Robson, who gave us one of the most finished performances of the season. Stuart Taylor, of the Academy, has written a musical satire entitled, Little Columbus, which has been accepted by Corinne.

NEWBURG.—ACADEMY OF MUSIC: The employés of this house had their benefit 13, Louis Aldrich in his new play. The Editor, being the attraction. The house was packed. Mr. Aldrich has a play well suited to him in The Editor, though in some of his scenes he is rather boisterous even for an Arizona editor. Kajanka 18 to a large and well-pleased audience.

WATERTOWN.—CITY OPERA HOUSE: Little Lord Fauntleroy was presented to good business 14. Charles A. Gardner in Fatherland to a large house 15. Peck and Puraman's Daniel Boone co. to a light house 17. Co. poor.

SARATOGA SPRINGS.—TOWN HALL: Robert Mantell in Monbars to a large and fashionable audience.——PUTNAM MUSIC HALL: Louise A. Bethune co. in repertoire week of 4 to good business.

AUBURN.—BURTIS' OPERA HOUSE: A Rag Baby co. with Dan Collyer at the head drew a fair-sized audience 12. Grau's Opera co. sang The Brigands to a good house 14. The co. was far below mediocrity. Mr. Barnes of New York drew one of the largest and most fashionable audiences of the season 16. The co. was superb and the audience enthusiastic.

MEDINA.—BENT'S OPERA HOUSE: Edward Harrigan in Old Lavender 17 to a good house. Grau Opera co. in The Brigands 21.

CORTLAND.—CORTLAND OPERA HOUSE: Little Lord Fauntleroy 17 to good business. Primrose and West's Minstrels 19 to large business. They are favorites with the theatregoing people.

LYONS.—MEMORIAL HALL: The World 3, 4, to light business. Grand Opera co. in The Brigands 16 to a small house.

LOCKPORT.—HODGE OPERA HOUSE: Rag Baby with Dan Collyer as Old Sport filled the house 10. Everybody satisfied.

CONOES.—OPERA HOUSE: J. B. Polk presented The Silent Partner to a well-pleased but small audience 10. Frank Mayo in Nordeck 12 to a fair house. Balmoral Choir 11 to a crowded house. Thomas E. Shea week ending 19 in repertoire.

PO'KEEPSIE.—COLLINGWOOD OPERA HOUSE: Robert Mantell appeared in Monbars 17 to a small audience. Kajanka 19.

CORNING.—HARVARD ACADEMY: Adele Payn co. in The Dead Heart to a light house 16. The co. was excellent but gave an abridged performance.

BINGHAMTON.—OPERA HOUSE: Adele Payn, supported by an excellent co., presented The Dead Heart 11, 12, to rather small houses.

UTICA.—OPERA HOUSE: Edward J. Hasson's co. in One of the Finest 14, 15, to fair business. A large audience greeted Charles A. Gardner (a Utica boy) in Fatherland 16. Annie Pixley 17 in The Deacon's Daughter to a fair-sized house. Lester and Williams 24, 25; J. K. Emmet 26. Corinne 28 for one week.

OSWEGO.—ACADEMY OF MUSIC: Charles A. Gardner in Fatherland 14 to a good house. Peck and Puraman's co. in On the Frontier; or, Daniel Boone, to a fair house 16. Rag Baby 21; Charles T. Ellis 23; Sol Smith Russell May 1.

ROME.—SINK'S OPERA HOUSE: Little Lord Fauntleroy 15 to a fair-sized audience. Rag Baby 22; Hanlon's Fantasma 28.——SINK'S OPERA HOUSE: Gussie Bellwood's Burlesque 12 to good business. Peck and Puraman's Daniel Boone co. 13 to fair business.

CANANDAIGUA.—GRAND OPERA HOUSE: "Karl" Gardner in Fatherland drew well 9. Grand Opera co. in The Brigands also did good business 12. Charles T. Ellis in Casper the Yodler 21.

OGDENSBURG.—OPERA HOUSE: Gorman's Minstrels to a large house 14. Audience pleased. Daniel Boone co. 15; Hanlon's Fantasma 24.

MATTEAWAN.—DUBBLE OPERA HOUSE: Prof. Tully entertained large audiences under the auspices of the G. A. R. 10, 11. The L. T. Hose co. concert to a $600 house 16.

SYRACUSE.—GRAND OPERA HOUSE: A Rag Baby with Dan Collyer and Georgie Parker in the leads, drew well week ending 19. Corinne week of 21.——WIETING OPERA HOUSE: Mr. Barnes of New York to big business 14, 15. Munroe and Rice 16, 17, and Annie Pixley 18, 19, were well attended.——SHAKESPEARE HALL: Stanley Macy in C. O. D. to fair business week of 14.——ITEMS: Clara Baker-Rust spent a few days with relatives in this city last week prior to joining the Nellie McHenry co.—Emily Rigl fainted during the performance of Mr. Barnes of New York 15, and the curtain was rung down. She soon, however, resumed her part. Hi Horton goes with Hines and Remington's Power of Love co. next season.

ELMIRA.—OPERA HOUSE: The Bennett-Moulton Opera co. in Beggar Student, Chimes of Normandy, Olivette, Boccaccio and Black Hussar drew well week of 14. Conried's Opera co. 21; Murray and Murphy 23; Annie Pixley 24.——MADISON AVENUE THEATRE: Adele Payn in The Dead Heart 14, 15, to deservedly small audiences. Mrs. General Tom Thumb and co. 19.

NORTH CAROLINA.

DURHAM.—STOKES' OPERA HOUSE: Bowser's Comedy co. to a large audience 17.

OHIO.

TROY.—TROY OPERA HOUSE: Andrews' Opera co. 11 in Erminie to a very large house.

PORTSMOUTH.—GRAND OPERA HOUSE: Lyons Comedy co. week ending 19.

SPRINGFIELD.—GRAND OPERA HOUSE: Hanlons' Fantasma opened a two nights' engagement 15 to S. R. O. Performance excellent. Professor Bristol's Horses 17-19.——BLACK'S OPERA HOUSE: Mendelssohn Quintet Club gave an excellent entertainment to a good house 19. Andrews' Opera co. 23.

KENT.—OPERA HOUSE: Little Nugget played to a good house 10. Mary Shaw 15; Uncle Hiram 16.——ITEM: Lillian Alexander, the leading lady of Matthews' Merry Makers, put $20 in the hand of a man injured on the railroad before she left this city.

DAYTON.—THE GRAND: E. D. MacLean 10 in Richard III., made a very favorable impression. He received a curtain call at the close of each act; support poor. Clara Morris 11 in Renee De Moray to fair business. Vernona Jarbeau presented her new farce-comedy Strictly Confidential, to a medium-sized audience 12. The comedy—save the mark!—is very poor, and does not even serve as a vehicle to properly introduce the co.——THE PARK: Reuben Glue 14-26 to crowded houses. Horse and Horse fills in the week.——MEMORIAL HALL, SOLDIERS' HOME: Andrews' Opera co. presented La Mascotte 15 to S. R. O.

URBANA.—BENNETT'S OPERA HOUSE: Ramage's Standard Theatre co. opened to a packed house 14 in The Octoroon for a week in repertoire. Business continued good, and the co. gave entire satisfaction.

NEWARK.—OPERA HOUSE: A Legal Wreck co. to fair business 9. Uncle Hiram co. to good business 12.

CARROLLTON.—OPERA HOUSE: Alva Heywood Concert co. to a very large audience 12.

WASHINGTON C. H.—OPERA HOUSE: Andrews' Opera co., under the auspices of Elks, to a large house 16. Co. only fair.

NAPOLEON.—NAPOLEON RINK OPERA HOUSE: Casey's Troubles to a large house 14.

MANSFIELD.—MEMORIAL OPERA HOUSE: Chas. McCarthy's One of the Bravest co. 15 had a fair-sized house. This is a strong co., especially Wm. Cronin, who played the part of Mrs. Grogan to perfection. Cleveland's Minstrels 28; Little Lord Fauntleroy 30.

FINDLAY.—DAVIS OPERA HOUSE: A Legal Wreck co. played to good business, but gave poor satisfaction. Murray and Murphy to a packed house in Our Irish Visitors 7.——ELKS: The long-looked for minstrel performance given by Findlay Lodge, No 75, was very successful. Over $700 was realized for the Lodge. The entertainment was under the management of Mr. St. John, of Toledo, who deserves much credit.

CANTON.—SCHAEFER'S OPERA HOUSE: Frank Jones presented Si Perkins to a small audience 9. Murray and Murphy 11; fair business. Gracie Emmett in Suspicion to a fair house 12. Rentfrow's Jolly Pathfinders week of 14.

TIFFIN.—SHAWHAN'S OPERA HOUSE: Horse and Horse to a fair house 13. Gracie Emmett 28.

WOOSTER.—NEW CITY OPERA HOUSE: Murray and Murphy 12 to fair business. Cleveland's Minstrels 29.——QUIMBY OPERA HOUSE: Gracie Emmett 13 to a fair-sized and highly appreciative audience. Captain Swift May 3.

LANCASTER.—CHESTNUT STREET OPERA HOUSE: Uncle Hiram 15 to a packed house. Andrews' Opera co. to fair business 16.

PIQUA.—CONOVER'S OPERA HOUSE: Al. G. Fields' Minstrels 10 to very large business.

GALLIPOLIS.—BETZ OPERA HOUSE: Eagan and Wall's Model Comedy co. week of 14 to large business.

COLUMBUS.—GRAND OPERA HOUSE: A Pair of Jacks 20; The Shanty Queen 27.——METROPOLITAN OPERA HOUSE: Roland Reed in The Woman Hater 18, 19.——GLOBE THEATRE: Nanine Palmer in The Gilded Age to good business.——ITEM: Louis H. Behlen, formerly manager of Chas. A. Gardner and later connected with Al. Fields' Minstrels, died here 16.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE: A Legal Wreck to a light house 10. The Till Family Concert co. delighted a large audience 13. Uncle Hiram 18.——ITEM: The costumes and scenery of A Legal Wreck co. were attached here by the Baltimore and Ohio Railroad company for $130 unpaid railroad fares.

OREGON.

PORTLAND.—MARQUAM GRAND: James O'Neill opened 7, and the house has been packed every night. It is an assured fact now that Mr. Hayman will clear over $25,000 during the five months that the Marquam Grand will have been opened this season.——NEW PARK THEATRE: The Caroline Gage co. week of 7 presented A Broken Vow to good houses. Cleveland's Minstrels week of 14, and judging from the sale of seats they will be well paid.

PENNSYLVANIA.

ALLENTOWN.—MUSIC HALL: Duncan B. Harrison with a very good co. appeared 11-12 in The Paymaster. The audiences were not large, but very appreciative. Sweet Lavender drew a good-sized audience 14. George Adams and Toma Hanlon in He, She, Him and Her to good business.——ITEM: Duncan Harrison, while fishing on the afternoon of 11 at Dorney's trout ponds, a few miles from this city, spied an unusually large trout and cried out—at the same time swinging his line—"Oh, my, what a big one!" He was rather surprised, however, to find that his fly instead of being swallowed by the "big one" had caught in the upper lip of one of his spectators, and a physician was compelled to cut the hook out. Mr. Harrison was profuse in his apologies, but afterwards said that while it was the biggest fish he had ever caught, he preferred to hook the inhabitants of the water instead of those of the earth.

WILKESBARRE.—MUSIC HALL: He, She, Him and Her to light business 12. Primrose and West's Minstrels pleased one of the largest houses of the season 16. Jim the Penman 21. Ivy Leaf 25.

WARREN.—LIBRARY HALL: T. W. Keene drew a packed house 14. Conried Opera co. in The King's Fool 16; large and well-pleased audiences. Sweet Lavender 22: Roland Reed 25.

MEADVILLE.—ACADEMY OF MUSIC: Little Nugget attracted a large house 11, and gave a very laughable entertainment. Conreid Opera co. rendered The King's Fool in a very acceptable manner to a fair audience 12. Ferris Hartman made the hit of the evening in a topical song.

OIL CITY.—OPERA HOUSE: Thomas W. Keene in Richard III. to good business. Conreid Opera co. 14 in Our Irish Visitors, both to fair business. Sweet Lavender 21.

BEAVER FALLS.—SIXTH AVENUE THEATRE: Floy Crowell in repertoire to fair business week ending 19.

MAHANOY CITY.—OPERA HOUSE: Charles Loder's Hilarity co. gave a fair performance to a small audience 10. General Hastings lectured 12 to large and appreciative audience. Roland Reed 22.

BETHLEHEM.—OPERA HOUSE: Sweet Lavender to a fair-sized audience 12. He, She, Him and Her 16 to S. R. O. Two Old Cronies 24. The Silent Partner 26.

M'KEESPORT.—WHITE'S OPERA HOUSE: Widow Bedott to a well-filled house 12.

TITUSVILLE.—OPERA HOUSE: Conreid Opera co in King's Fool to a large and appreciative audience 15.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE Wills and Henshaw in Two Old Cronies 12 to a packed house. Widow Bedott 16 to small house. A Pair of Jacks 20 gave satisfaction to a large and well-pleased audience.

BRADFORD.—WAGNER OPERA HOUSE: Thomas W. Keene, with excellent support, in Richard III. 15 to a large audience. Conreid Opera co. in The King's Fool to a good house on 17. Sweet Lavender 18. Murray and Murphy 19. The Wife 24.

MAUCH CHUNK.—CONCERT HALL: A Pair of Jacks 15. J. B. Polk 24.

ERIE.—PARK OPERA HOUSE: Three of a Kind to fair business 14-15.

SCRANTON.—ACADEMY OF MUSIC: Bartholomew's Equine Paradox week of April 7 to large business.

LANSFORD.—OPERA HOUSE: A Pair of Jacks was presented by an excellent co. to a large audience 16. Lester and Allen 22.

NEWCASTLE.—OPERA HOUSE: Murray and Murphy in Our Irish Visitors to good business 15. Hermann 26 East Lynn 28.

POTTSTOWN.—OPERA HOUSE: Hayden's Held in Slavery to a small audience 12. J. B. Polk in The Silent Partner pleased a good house 14.

GREENSBURG.—LONISON OPERA HOUSE: Two Old Cronies drew a very large audience 11; performance fine. Homer's co. in repertoire 21-22.

RHODE ISLAND.

PROVIDENCE.—OPERA HOUSE: Fanny Davenport in La Tosca 14-16 to large business. Louis Aldrich in The Editor 17-19 to satisfactory business. The play is of that shallow kind which demands clever people, and fortunately has such a co. or it would be decidedly tame. There is a lot of cheap "gags" in the piece which should be cut out, as they are so old that they are not even chestnutty. Jefferson-Florence co. 21, 22; Brown University 23-26.——GAIETY OPERA HOUSE: James H. Wallick in Sam Houston filled the house during the week closing 19. The piece was well mounted and in the hands of competent people. The White Slave week of 21.

NEWPORT.—OPERA HOUSE: John A. Stevens in Unknown was warmly welcomed by a good sized house 16. A Cold Day 21; Struck Gas 23.

WOONSOCKET.—OPERA HOUSE: The Old Homestead to a good house 10. The Dear Irish Boy co. to a small house 13. McCarthy's Mishaps to a fair house 17. Fanny Davenport 19.

SOUTH DAKOTA.

BISMARCK.—ATHENÆUM: Joseph Haworth in Paul Kauvar to small business 12.

TENNESSEE.

MEMPHIS.—MEMPHIS THEATRE: Charlotte Thompson closed a fairly satisfactory engagement 12. George Wilson's Minstrels played to good business 14, 15 despite the rain on both nights. Patti Rosa 17-19 closes the house for the season.

COLUMBIA.—GRAND OPERA HOUSE: The New Ideal Minstrels to a small house 13.

KNOXVILLE.—STAUB'S THEATRE: A Dark Secret 17-19.

NASHVILLE.—THE VENDOME: A Dark Secret drew good houses 14-16 and everybody seemed well-pleased with the co. and the performance. Mr. and Mrs. Wallace Macreary, assisted by amateurs, presented Pinafore 18, 19 in a meritorious manner to big audiences. Patti Rosa 22, 23.——THE GRAND: Miss Warren, assisted by her stock co. presented Caprice 14-16 and Flowers of the Forest 17-19.——ITEM: Hanlan and Hosmer, who are traveling with A Dark Secret co., were entertained while here by the Nashville Athletic Association. The Athletic Club attended in a body on the opening night of A Dark Secret.

TEXAS.

FORT WORTH.—OPERA HOUSE: Kate Castleton, supported by a first-class co., presented A Paper Doll 9 to a full house. Richard O'Gorman as Temple Towers is worthy of special mention.

SHERMAN.—SHERMAN OPERA HOUSE: Patti Rosa in Margery drew a packed house 11. Everybody pleased.

M'KINNEY.—HEARD'S OPERA HOUSE: Patti Rosa in Margery Daw 8. Best house and most satisfactory performance of the season.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: Nat Goodwin and his excellent co. presented A Gold Mine 9, 10 to large and well-pleased audiences.——GRAND OPERA HOUSE: Zig-Zag, with Frankie Kemble at its head, drew top-heavy houses 11, 12.——ITEM: The Zig-Zag co. encountered a sand storm. They were delayed fourteen hours near Cheyenne, waiting for the sand to be shoveled off the track.

VIRGINIA.

ALEXANDRIA.—LANHON'S OPERA HOUSE: Primrose and West's Minstrels to good business 14. Lissemann Concert co. to a small house 19.——ITEM: This closes the regular season here.

LYNCHBURG.—OPERA HOUSE: Bowser's Vaudevillies 11 to good business. The University of Virginia Glee and Banjo Clubs gave an excellent entertainment 12 to a good house.——ITEM: Assistant Manager Dawson of the Opera House has resigned to accept the position of advance agent for the Bowser co.

NORFOLK.—ACADEMY OF MUSIC: The Carleton Opera co. gave passably fair renditions of Manon and The Brigands to good houses 10-12. E. H. Sothern drew packed houses in Lord Chumley and The Highest Bidder 14, 15. Mr. Sothern is a prime favorite here and will never fail to receive a most hearty welcome.

STAUNTON.—STAUNTON OPERA HOUSE: Mrs. George S. Knight played Over the Garden Wall 11 and matinee 12 to fair houses.

PETERSBURG.—ACADEMY OF MUSIC: Primrose and West's Minstrels drew a good house 7. Lewis Morrison in Faust to a large and well-pleased audience 9.

VERMONT.

RUTLAND.—RUTLAND OPERA HOUSE: Richard Golden in Old Jed Prouty to S. R. O. 18.

WASHINGTON.

SEATTLE.—TURNER HALL: Said Pasha to good houses 7-9. Pink Jubilee Singers 11. Good attendance.——ARMORY HALL: Levy Concert co. 12 to a large audience.

TACOMA.—TACOMA THEATRE: Rosa Stannus in readings pleased a small audience 7. The Levy Concert co. to a good audience 9. The California Opera co. to poor business 10-12 and matinee.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE: Mattie Vickers 15, 16 to light business.——GRAND OPERA HOUSE: Time Will Tell co. 17-19 to good business.

WISCONSIN.

MILWAUKEE.—GRAND OPERA HOUSE: Sol Smith Russell in A Poor Relation 13-15 attracted fair audiences. Booth and Modjeska 21, 22.——BIJOU: A Hole in the Ground 14 to fair houses. The Fairies' Well 21.——STANDARD: Tom Sawyer played to moderate business week of 14.——ITEM: Manager Litt will open a season of light opera at the Bijou this Summer, beginning June 3.

MADISON.—FULLER OPERA HOUSE: University of Wisconsin Glee and Banjo Clubs to a good house 13.

BELOIT.—GOODWIN'S OPERA HOUSE: Beach and Bowers' Minstrels 12 to a good house. Wallace Comedy co. 14-16.

CANADA.

VICTORIA.—VICTORIA THEATRE: Jules Levy, the cornetist, gave an excellent performance to medium business 10.

HAMILTON.—GRAND OPERA HOUSE: Joseph Murphy, as usual, to good business 12.

OTTAWA.—GRAND OPERA HOUSE: Gorman's Minstrels 12 to a full house.

WINNIPEG.—BIJOU OPERA HOUSE: Winnipeg Operatic Society presented Said Pasha to large and fashionable audiences 7-10.——PRINCESS OPERA HOUSE: Liberati 14, 15.

QUEBEC.—ACADEMY OF MUSIC: The E. A. McDowell co. finished the first week of its engagement 12, presenting Led Astray, Diplomacy and Moths. Good attendance and increasing nightly. This is a strong co. throughout. Julia Arthur's impersonation of Vere Herbert in Moths was a clever piece of work, and was fully appreciated by the audience.——ITEM: The theatregoing public of Quebec were agreeably surprised at the costly and varied improvements made in the Academy of Music.

DATES AHEAD.

Managers and Agents of travelling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

AIDEN BENEDICT: Winona, Minn., April 24, La Crosse, Wis., 25, Portage 26, Milwaukee 28—week.

AROUND THE WORLD CO.: Northampton, Mass., April 23, Greenfield 24, Keene, N. H., 25, Fitchburg, Mass., 28, North Adams 29, Hoosac Falls, N. Y., 30.

AMONG THE PINES CO.: Bay City, Mich., April 21—week; East Saginaw 28—week; Alpena May 5—week.

AUGUSTIN DALY'S CO.: Philadelphia April 21—two weeks.

ALONE IN LONDON CO.: Salt Lake City, Utah, April 21-23.

ADELE PROST CO.: Atlanta, Ga., April 21—week.

ADA GRAY CO.: Indianapolis, Ind., April 21—week.

ACROSS THE ATLANTIC CO.: Brooklyn, E. D., April 28—week; Philadelphia May 5—week; Syracuse, N. Y., 12,—week.

BRASS MONKEY CO.: New York City April 21—week.

BROOMMAKER CO.: Kansas City, Mo., April 21—week.

BOOTH-MODJESKA CO.: Cedar Rapids, Ia., April 23, Davenport 24, Peoria, Ill., 25, Decatur 26, Bloomington, 28, Indianapolis, Ind., 29, Vincennes 30, Louisville, Ky., May 1-3, Dayton, O., 5, Zanesville 6, Wheeling, W. Va., 7, Youngstown, O., 8, Buffalo, N. Y., 9, 10.

BENNETT-MATLACK CO.: Port Henry, N. Y., April 21-23.

BLUEBEARD, JR. CO.: Minneapolis, Minn., April 21—week.

CASEY'S TROUBLES CO.: Elyria, O., April 24, Medina 25, Massilon 26, Coshocton 28, Uhrichsville 29, New Philadelphia 30.

CHARLES A. GARDNER CO.: Philadelphia, Pa., April 21—week; Brooklyn, N. Y., 28—week; Catskill May 5, Schenectady 6, Cohoes 7, Albany 8-10, Brooklyn, E. D., 12-week.

CITY DIRECTORY CO.: N. Y. City Feb. 17—indefinite.

CORA TANNER CO.: Omaha, Neb., April 23-26.

CLARA MORRIS: Philadelphia April 21—week.

COLD DAY CO.: Chelsea, Mass., April 24, Fall River 25, New Bedford 26.

CARRIE STANLEY CO.: Coudersport, Pa., April 23, Port Alleghany 24, Smithport 25, Eldred 26.

DEAR IRISH BOY CO.: Milford, Mass., April 24, Lowell 25, 26, Springfield 28, Holyoke 29, Rockville 30, New Britain, Ct., May 1, Waterbury 2, Birmingham 3.

DAN'L SULLY: N. Y. City April 21—week.

DARK SECRET CO.: Louisville, Ky., April 24-26.

DALYS' CO.: Willimantic, Ct., April 23.

EMMA FRANK'S DOT CO.: Cleveland, O., April 21—week.

EDWIN STUART CO: Rock Island, Ill., April 21—week; Ottumwa, Ia., 28—week.

EUNICE GOODRICH CO.: Dayton, O., April 21—week; Lexington, Ky., 28—week; Lima, O., May 5 week; East Saginaw, Mich, 12—week.

EDWARD HARRIGAN CO.: Cleveland, O., April 21—week.

E. H. SOTHERN: Brooklyn, E. D., April 21—week.

E. P. SULLIVAN CO.: Hudson, N. Y., April 21—week; Cohoes 28-30, Middletown, May 1, Waverly 2, 3, Elmira 5—week.

EDITOR CO.: Philadelphia April 21—week.

EVANGELINE CO.: Los Angeles, Cal., April 21—week; San Diego 28, Riverside 29, San Bernardino 30, Pasadena May 1, Fresno 3, Sacramento 5, Marysville 6, Chico 7, Salem, Ore., 10, Tacoma, Wash., 12, 13, Victoria, B. C., 14, 15.

FANNY DAVENPORT CO.: Brooklyn, N. Y., April 21 week.

FAKIR CO.: Chicago April 21—week; St. Louis 28—week; Indianapolis May 5, 6, Dayton, O., 7, 8, Newark 9, Keyport 10.

FRANCESCA REDDING CO.: South Norwalk, Ct., April 21—week; Putnam 28—week; Ansonia May 5—week.

FRANK DANIELS CO.: Boston April 21—week.

FANTASMA (B) CO.: Rome, N. Y., April 23, Ogdensburg 24, Watertown 25, 26.

FANTASMA (A) CO.: Denver, Col., April 21—week.

FREDERICK WARDE CO.: Kansas City, Mo., April 21—week; Cincinnati, O., 28—week.

FORRESTER'S BURLESQUE CO.: Brooklyn, N. Y., April 21—week; Providence, R. I., 28—week; Troy May 5—week; Boston May 12—week.

FLOY CROWELL CO.: McKeesport, Pa., April 21—week; Altoona 28—week.

FAT MEN'S CLUB CO.: Milwaukee, Wis., April 21—week.

FRANKIE JONES CO.: Dubuque, Ia., April 23, Muscatine 24-26.
GUS HOMER'S CO.: Greensburg, Pa., April 22—week.
GRACIE EMMETT CO.: Findlay, O., April 24, Fostoria 25, Tiffin 26, Bucyrus 29, Mt. Vernon 30, Newark 31, Circleville May 1, Columbus 4.
GUILTY WITHOUT CRIME CO.: N. Y. City April 22—week.
GRAY-STEPHENS CO.: Brooklyn, N. Y., April 21—week.
H. T. CHANFRAU: Ottawa, Ont., April 23, Peterborough 25, Lindsay 26.
HETTIE BERNARD-CHASE: Wapakoneta, O., April 23, Dayton 24, Anderson 25, Benton Harbor, Mich. 26.
HARDIE-VON LEER CO.: Cincinnati, O., April 21—week.
HE, SHE, HIM, HER CO.: Wilmington, Del., April 21-23, Lancaster, Pa., 24-26.
HELEN ADELL CO.: Bridgeton, N. J., April 26.
HELD IN SLAVERY CO.: Philadelphia, Pa., April 26—week.
HOLE IN THE GROUND CO.: Lima O., April 23, Akron 24, Altoona Pa. 25, Harrisburg 26,
HANS THE BOATMAN CO.: Cincinnati O., April 21—week; Cleveland, O. 28—week; Phiiadelphia May 5—week.
HOLDEN COMEDY CO.: Atchison, Kas., April 22—week.
IVY LEAF CO.: Williamsport Pa., April 24, Wilkesbarre 25, Scranton 26, Buffalo N. Y. 28—week; Toledo, O., May 5—week.
IDA VAN CORTLAND CO.: Detroit Mich., April 21—week; Manistique Mich., 28-30, Alpena May 1-10, Cheyboygan 12—week; Sault St. Marie 19—week.
J. H. WALLICK CO.: Boston April 21—week.
JOHN T. MURPHY CO.: Pekin Ill., April 23, Bloomington 24, Mendota 27, La Salle 28, Kankakee 29, Michigan City, Ind., 30.
J. K. EMMET CO.: Glens Falls, N. Y., April 23, Saratoga 24, Utica 26, Bridgport Ct., 28, Hartford 29-30.
JANAUSCHEK: Quincy Ill., April 24.
JOSEPH MURPHY: Hartford Ct., April 23, Providence R. I., 24-26.
JEFFERSON-FLORENCE CO.: New Bedford Mass., April 23, Fall River 24, Hartford Ct., 26, Wilmington Del., 28, Wilkesbarre Pa., 29, Scranton 30, Trenton N. J., May 1, Brooklyn E. D., 2, 3.
KATE CASTLETON CO.: Owensboro Ky., April 23, Vincennes Ind. 24, Terre Haute 25, La Fayette 26, Cleveland O., 28-30, Buffalo N. Y., May 1-3, Philadelphia 5—week.
KATE PURSELL CO.: Rochester N. Y., April 21—week.
KATE CLAXTON'S CO.: St. Louis April 21—week.
KATE PUTNAM CO.: Eufaula Ala., April 23, Dawson Ga. 24, Americus 25, Columbus 26.
KITTIE RHOADES CO.: East Liverpool, O. April 21—week; Canonsburg, Pa., 28-30, Waynesburg May 1-3, Butler 5—week.
KENDALS: Chicago April 21—two weeks St. Louis, May 5—week; Buffalo N. Y., 12-14, Toronto, Ont., 15-17.
KAJANKA CO.: Hoboken N. J. April 24-26.
LYONS COMEDY CO.: Huntington W. Va. April 21—week; Ironton, O. 28—week.
LITTLE LORD FAUNTLEROY CO.: Defiance. O. April 23, Toledo 24-26.
LITTLE NUGGET CO.: Chicago, April 21—week.
LONG LANE CO.: New York City —indefinite.
LITTLE LORD FAUNTLEROY CO.: Lynn, Mass., April 23.
LITTLE LORD FAUNTLEROY CO.: Danbury, Ct., April 23, Bridgeport 24, Stamford 25, Yonkers, N. Y. 26.
LIZZIE EVANS CO.: Chicago, April 14—two weeks.
LONDON GAIETY CO.: Baltimore, April 14—two weeks.
LOST IN NEW YORK CO: Pittsburg, Pa., April 21—week; Providence, R. I., 28—week; N. Y. City, May 5—week; Philadelphia 12—week.
LOUIS JAMES: Newark, N. J., April 21—week; Toronto, Ont., 28—week.
MORA CO.: Oil City, Pa., April 21—week; Titusville 28—week.
MONTE CRISTO (O'NEILL'S) CO.: Helena, Mon., April 22, 23, Anaconda 24, Butte City 25, 26, Salt Lake, Utah, 28—week; Denver, Col. May 5—week.
MURRAY-MURPHY CO.: Elmira, N. Y., April 23, Lock Haven, Pa., 24, Williamsport 25, Tyrone 26.
MIDNIGHT BELL CO.: Jersey City, N. J., April 21—week.
MATTIE VICKERS CO.: Altoona, Pa., April 23, Pottsville 24, York 25, Columbia 26, Philadelphia 28—week.
MACLEAN-PRESCOTT CO.: Chicago April 21—week; Minneapolis, Minn., 28-30, St. Paul May 1—week; Minneapolis 8-10
MARGARET MATHER: Brooklyn, N. Y., April 14—two weeks.
MILTON NOBLES' CO.: Ottumwa, Ia., April 23, Burlington 24, Iowa City 25, Waterloo 26, St. Paul, Minn., 28-30, Minneapolis May 1-3, Duluth 5-7.
MR. BARNES OF NEW YORK CO.: Meriden, Ct., April 26.
MAGGIE MITCHELL CO.: Denver, Col., April 21—week; Colorado Springs 28, Aspen 29, Leadville 30-May 1, Pueblo 2, St. Louis 5—week.
MCKEE RANKIN CO.: Bridgeport, Ct., April 23, New Haven 24.
MARIE WAINWRIGHT: Minneapolis, Minn., April 21—week; Chicago 28—week.
MASTER AND MAN CO.: Buffalo, N. Y., April 21—week; Cleveland, O., 28—week; Chicago May 5—week.
MONROE-RICE CO.: N. Y. City April 21—two weeks.
MONEY MAD CO.: New York City, April 7—indefinite.
MME. NEUVILLE CO.: Newark, N. J., April 21—week.
MODEL COMEDY CO.: Middleport, O., April 21—week; Parkersburg, W. Va., 28—week; Marietta, O., May 5—week.
MARY SHAW CO.: Chicago April 22—week.
MAY BRETONNE CO.: Milwaukee, Wis., April 21—week.
MRS. GEO. KNIGHT CO.: Indianapolis, Ind., April 24, 25.
NELLIE WALTERS' CO.: Hutchison, Kas., April 23, Pratt 24, Kingman 25, 26.
N. C. GOODWIN CO.: San Francisco, Cal., April 14—two weeks.
NOSS FAMILY CO.: Huntington, Ind., April 23, Wabash 24, Warsaw 25, Auburn 26, Decatur 28, Portland 29, Richmond 30.
OLD JED PROUTY CO.: Fitchburg, Mass., April 23, Nashua, N. H. 24, Salem, Mass. 25, Lawrence 26.
ONE OF THE FINEST CO.: Troy, N. Y., April 21—week.
ONE OF THE BRAVEST CO.: Grand Rapids, Mich., April 21—week; Chicago, Ill., May 5—week.
OLD HOMESTEAD CO.: Concord, N. H., April 23, Laconia 24, Montpelier, Vt., 25, St. Albans 26, Montreal, Can. 28—week; Toronto May 5—week; Pittsburg, Pa., 12—week.
OLIVER BYRON CO.: Cleveland, O., April 21—week; Canton, O., 28, Alliance 29, E. Liverpool 30, Tarentum, Pa., May 1, Connellsville 2, McKeesport 3.
PASSION'S SLAVE CO.: New York City April 21—week.
PAIR OF JACKS CO.: Columbus, O., April 22—week; Circleville 27, Chillicotche 28, Portsmouth 29, Maysville, Ky., 30, Lexington May 1, Dayton, O., 3, Cincinnati 5—week.
P. F. BAKER CO.: Montreal, Can., April 21—week; Toronto 28—week; Buffalo, N. Y., May 5—week; Cleveland, O., 12—week.
PARLOR MATCH CO.: New Castle, Pa., April 23, Youngstown 24, Meadville 25, Jamestown 26.
PATTI ROSA CO.: Nashville, Tenn., April 22-23, Henderson, Ky. 24, Evansville, Ind. 25, Chicago 28—week.
PAT ROONEY CO.: Chicago April 21—week.
PRINCE AND PAUPER CO.: Boston, April 14—two weeks.
PAUL KAUVAR CO.: Seattle, Wash., April 23, 24, Tacoma 25, 26, Portland, Ore., 28—week; San Francisco May 5—week.
PAYMASTER CO.: Lynn, Mass., April 24-26.
PECK'S BAD BOY CO.: New Haven, Ct., April 24-26.
R. B. MANTELL CO.: Pittsburg, Pa., April 21—week.
RICHARD MANSFIELD CO.: Boston April 21—two weeks.
RAG BABY CO.: Brooklyn, E. D., April 21—week.
ROSINA VOKES CO.: N. Y. City April 14—indefinite.
ROYCE-LANSING CO.: Rhinelander, Wis., April 23, Antigo 24, Kaukanna 25, Green Bay 26.
ROLAND REED CO.: Oil City, Pa., April 24.
ROSE COGHLAN CO.: Harlem, N. Y., April 21—week; Jersey City, N. J. 28—week; Brooklyn, N. Y. May 5—week.
ROYAL PAIR CO.: Chicago, April 21—week.
RUBA: St. Paul, Minn., April 21—week; Eau Claire, Wis., 28, Winona 29, La Crosse 30, Dubuque, Ia., May 2, Cedar Rapids 2, Davenport 3, Rock Island, Ill., 5, Peoria 6, Burlington, Ia. 7, Des Moines 8, Omaha, Neb. 9, Cheyenne, Wyo. 12.
SOCIAL SESSION CO.: Stillwater, Wis., April 23, Chippewa Falls 25, Warsaw 26, Oshkosh May 2, Fon du Lac 3, Grand Haven 5, Muskegon, Mich., 6, Battle Creek 8, Ann Arbor 9, Toledo 12—week.
SULLIVAN-STAHL CO.: Hudson, N. Y., April 21—week.
SOAP BUBBLE CO.: Aspen, Col., April 23, Leadville 24, Gunnison 25, Provo, Utah 26, Salt Lake 28-30, Ogden 30, Reno, Nev. May 1, Carson 2, Virginia City 3, San Francisco 5—two weeks.
SHANTY QUEEN CO.: Detroit, Mich., April 21—week.
SOL SMITH RUSSELL: Detroit, Mich., April 21-23, Toronto, Ont., 24-26, Rochester, N. Y., 28-30, Oswego May 1, Watertown 2, Syracuse 3, Utica 5.
SHATCHEN CO.: Buffalo, N. Y., April 24-26.
STRUCK GAS CO.: Rockland, Vt., April 22, Plymouth, Mass., May 1, Brockton 2, Fall River 3, Taunton 5, Chelsea 7, Lowell 8, Waltham 9, Lynn 12, Amesbury 13.
SAWTELLE COMEDY CO.: Towanda, Pa., April 21—week; Corning, N. Y., 28—week.
SHE (Webster-Brady) CO.: Philadelphia, Pa., April 21—week.
SPIDER AND FLY CO.: Brooklyn, N. Y., April 21—week.
SHADOWS OF A GREAT CITY CO.: Philadelphia, Pa., April 21—week; Wilkesbarre 28, Scranton 29, Trenton N. J., 30, Newburg, N. Y., May 1, Kingston 2, Pittsfield, Mass., 3, Boston 5—week.
STILL ALARM CO.: Montreal, Can., April 21—week.
STANDARD THEATRE CO.: Piqua, O., April 22—week.
STUART ROBSON CO.: N. Y. City April 22—four weeks.
STOWAWAY CO: Albany, N. Y., April 23; Troy 24-26.
SHENANDOAH CO.: Buffalo, N. Y., April 21—week.
SWEET LAVENDER CO.: Jamestown N. Y. April 23, Hornellsville 24, Elmira 25, Binghamton 26, Newark N. J., 28—week.
TONY PASTOR'S CO.: Brooklyn, N. Y., April 21—week; Albany 28-30, Syracuse May 1-3, Buffalo 5, 14.
THROWN UPON THE WORLD CO.: Fitchburg, Mass., April 25, Marlborough May 3, Webster 8, Danielsonville, Ct., 9, Norwich 10.
TWO SISTERS CO.: Grand Rapids, Mich., April 23, Muskegon 24, East Saginaw 25, Bay City 26, Flint 28, Marshall 29, Battle Creek 30, Kalamazoo May 1, Jackson 2, Adrian 3, Ann Arbor, Mich., 5, Port Huron 6, London 7.
TIN SOLDIER CO.: Minneapolis, Minn., April 21—week.
THE WIFE CO.: St. Louis, April 22—week; Elmira, N. Y., 28, Harrisburg, Pa. 29, Lancaster 30, Reading, May 1, Bethlehem 2, Trenton, N. J. 3.
TWO BARNEYS CO.: Biddeford, Me., April 24.
TWO CLAY PIPES CO.: North Adams, Mass., April 26, Troy, N. Y., 28—week.
TWO JOHNS CO: Columbus, O. April 21—week.
THREE OF A KIND CO.: Hamilton, Ont. April 23, Brantford 24, London 25, 26, Chatham 29, Petrolia 30, Port Huron, Mich. May 2, Lansing 3.
TWELVE TEMPTATIONS CO.: Indianapolis, Ind., April 23.
TWO OLD CRONIES CO.: Allentown, Pa., April 21—Bethlehem 24, Easton 25, Norristown 26.
THOS. E. SHEA CO.: Adams, Mass., April 23, Taunton 24-26.
UNCLE HIRAM CO.: Cadiz, O., April 23, Coshocton 24, Uhrichsville 25, Kent 26, Elyria 28, Adrian, Mich. 29.
ULLIE AKERSTROM CO.: Westfield, Mass., April 22-23, Bristol, Ct., 24 26, New Britain 28-30, Holyoke, Mass., May 1-3.
UNCLE TOM'S CABIN (RUSCO-SWIFT'S) CO.: Rochester, N. Y., April 21—week.
UNDER THE LASH CO.: St. Louis, Mo. April 21—week; Kansas City 28—week.
UNCLE TOM'S CABIN (Webber's) CO.: Buffalo, N. Y., April 21—week.
WIDOW BEDOTT CO.: Philadelphia April 21—week.
W. H. CRANE: N. Y. City Jan. 13—indefinite.
WILSON BARRETT CO.: Washington, D. C., April 21—week.
WILL O' THE WISP CO.: St. Louis, April 20—week; Detroit, Mich., 28—week.; Washington, O., May 5—week.
WAITE COMEDY CO.: Elkhart, Ind., April 21—week.
WAIFS OF NEW YORK CO.: San Francisco April 14 week; Louisville, Ky., 28—week.
WAGES OF SIN CO.: Chicago April 13—two weeks; Louisville, Ky., 27—week; Cincinnati May 5—week.
WORLD AGAINST HER CO.: Brooklyn, E. D., April 21—week; Newburg, N. Y., 28, Rondout 29, Saratoga May 1, Whitehall 2, St. Albans, Vt., 3.
W. J. SCANLAN CO.: St. Louis April 21.—week.
WHITE SLAVE CO.: Providence, R. I., April 21—week.
WILSON THEATRE CO.: Oshkosh, Wis., April 21—week.
WE US & CO.: Chicago April 21—week; Kansas City 27—week; St. Louis, May 5—week.
WORLD CO: Philadelphia April 22—week.
ZIG-ZAG CO.: San Francisco April 21—two weeks.
ZEFFIE TILBURY CO.: Bangor, Me., April 21—week.

OPERA AND CONCERT COMPANIES.

ALCAZAR OPERA CO.: Webb City, Mo., April 23 24, Joplin 25, 26.
BENNETT-MOULTON OPERA CO.: Erie, Pa., April 21—week; Bradford 28—week; Minneapolis, Minn., May 5—indefinite.
BOSTON IDEALS: Detroit, Mich., April 24-26.
BOSTON STARS: Manhattan, Kas., April 23, Belleville 24, Concordia 25, Washington 26.
CASINO (Lamont) OPERA CO.: Portland, Ore. April 21—week.
CORINNE OPERA CO.: Syracuse, N. Y., April 21—week; Utica 28—week.
CHARLES F. HIGGINS CONCERT CO.: Painesville, O., April 23, Geneva 24, Conneaut 25, North East, Pa., 26, Westfield 28, Fredonia 29.
CLARA LOUISE KELLOGG: New York City April 21—week.
CONREID OPERA CO.: New York City April 28—week.
CALIFORNIA OPERA CO.: Helena, Mont., April 21—week; Butte City 28—week.
EMMA ABBOTT CO.: Butte City, Mon., April 28—week; Anaconda May 5, 6, Ogden, Utah, 7, Salt Lake 8-10.
FRENCH OPERA CO.: New Orleans—indefinite.
GILBERT OPERA CO.: Kittaning, Pa., April 23, 24, Apollo 25, 26, Butler 28-30.
GERMAN OPERA CO.: Chicago April 21—two weeks.
HATCH OPERA CO.: Ovid, Mich., April 23.
JUCH OPERA CO.: Buffalo, N. Y., April 24-26.
LESLIE CONCERT CO.: Napoleon O., April 25, 26.
MCGIBENY FAMILY: La Salle, Ill., April 23, Mendota 24, Sandwich 25, Amboy 26.
MACCOLLIN OPERA CO.: Savannah, Ga., April 21—week; Charleston, S. C., 28—week.
MCCAULL OPERA CO.: Boston April 23-26.
NASHVILLE STUDENTS (Thearle's): Chicago—indefinite.
NASHVILLE STUDENTS (Wright's): Virginia, Ill., April 24, Beardstown 25, Meredosia 26.
PEARL OF PEKIN CO.: Cincinnati April 21—week.
RINEHART OPERA CO.: Waltham, Mass., April 21—week.
SWEDISH LADIES CONCERT CO.: Chicago April 22-26.
THE GONDOLIERS (Stetson's) CO.: Boston April 24—indefinite.
THE GONDOLIERS (Francis Wilson's) CO.: Philadelphia, March 4—indefinite.
THE GONDOLIERS (Henderson's) CO: Louisville, Ky., April 21-23, Indianapolis, Ind., 24, 26, Chicago 28—three weeks.
TILL FAMILY CO.: Nelsonville, O., April 22.
VON BURLOW CONCERT CO.: St. Louis April 23, Pittsburg, Pa., 25.
WILBUR OPERA CO.: Wheeling W. Va., April 22—week; Cincinnati O., 28—week; St. Paul, Minn., May 5—eight weeks.

VARIETY COMPANIES.

BENNETT BROTHERS: Minneapolis, Minn., April 22—week.
BELLWOOD BURLESQUE CO.: New Haven, Ct., April 23.
COLOSSAL GAIETY CO.: Harlem, N. Y., April 21—week.
FORRESTER'S BURLESQUE CO.: Philadelphia April 21—week.
GUS HILL'S CO.: Toronto, Can., April 21—week.
HERRMANN'S TRANSATLANTIQUE CO.: Kansas City, Mo., April 21-23, San Francisco 28—indefinite.
HOWARD ATHENEUM CO.: New York City April 21—week.
HENRY BURLESQUE CO: Washington, D. C., April 21—week.
IDA SIDDONS CO.: Tacoma, Wash., April 14—indefinite.
LESTER AND ALLEN: Reading, Pa., April 24-26.
NIGHT OWLS CO.: Cincinnati, O., April 21—week.
REILLY-WOODS CO.: Buffalo, N. Y., April 21—week.
RENTZ-SANTLEY CO.: New York City April 22—week.
ROSE HILL'S CO.: Washington, D. C., April 21—week.
VAIDIS SISTERS: St. Joseph, Mo., April 21—week.

MINSTRELS.

BEACH-BOWERS' MINSTRELS: River Falls, Wis., April 23, Stillwater, Minn., 24, Hudson, Wis. 25, Menominee 26.
CLEVELAND CONSOLIDATED MINSTRELS: Chicago, April 21—week.
GORTON'S MINSTRELS: Penconning, Mich., April 23.
JOHNSON'S COLORED MINSTRELS: Pasadena, Cal., April 22, 23, Ventura 24, Santa Barbara 25, 26.
PRIMROSE-WEST'S MINSTRELS: Kingston, N. Y., April 23, Albany 24, Peekskill 25, Holyoke, Mass. 26, Worcester 28.
RODICUE'S MINSTRELS: Hallock, Dak., April 23, St Vincent 24.
WILSON'S MINSTRELS: Montgomery, Ala., April 24, Columbus, Ga. 25, Americus 26, Savannah 28-30, Charleston, S. C. 30, Columbia May 1, Greenville 2, Athens, Ga 3, Atlanta 3, Chattanooga, Tenn., 6, Lexington, Ky. 7, 8.

MISCELLANEOUS.

BARTHOLEMEW'S EQUINES: Plainfield, N. J., April 22—week; Orange 28—week; Trenton May 5, Easton, Pa., 12, Philadelphia 19.
BRISTOL'S EQUINES: Cincinnati April 20—week.
GEO. KENNAN: Philadelphia, Pa., April 23-25, Brooklyn, N. Y., 26, Philadelphia, Pa., 27-May 2, Wellesly, Mass., 5, Manchester 6, Lowell 7, Gloucester 8, New Bedford 9, Montreal, Can., 12—week.
HERMANN: Lancaster, Pa., April 24.
HURLBURT'S EQUINES: Sioux Falls, Dak., April 23-26.
MRS. SCOTT-SIDDONS: Butte, Mont., 23, Deer Lodge 24.
OLIVER WREN: Fairmount, Ind., April 23, Hartford City 24, Winchester 25, Union City 26, Tippecanoe City, O., 28, South Charleston 29, Jeffersonville 30.

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GLEANINGS.

GEORGIA CAYVAN has purchased a house in West End Avenue, this city.

THE Ferncliff company closed at Toronto on Saturday night.

CLARA MORRIS closes season at Philadelphia on Saturday next.

THE Private Secretary will be revived for a season of four weeks in May at the Lyceum.

W. J. FERGUSON has been engaged by E. D. Prince to support Mrs. Leslie Carter next season.

BRANCH O'BRIEN left on Monday in advance of The Charity Ball, which opens at Port Jervis, N. Y., on next Monday night.

THE Five A's will give a performance at the Metropolitan Opera House on Thursday, May 8.

MRS. LEW DOCKSTADER paid a visit to this city last week for the purpose of arranging for a reorganization of Dockstader's Minstrels.

DAVID HENDERSON, the Chicago manager, is in the city.

JOHN A. STEVENS has finished a new farce-comedy, Quite English.

W. J. FERGUSON has joined Richard Mansfield's company for the Summer season.

ANNA BOYD, the well-known burlesque actress, is shortly to make her appearance in a comedy-drama, under the management of W. W. Tillottson.

LITTLE JOSEPH MCKEVER, who is rapidly coming to the front as a juvenile musical prodigy, is a son of Joseph McKever, of the Casino, and not of John T. McKever, of the Madison Square Theatre.

THE production of Will R. Wilson's new play, The Inspector, has been postponed until November, when it will be presented at the Fourteenth Street Theatre for a run of six weeks.

AMONG the theatres which Klaw and Erlanger have lately added to their list are the Academy of Music, Montreal, and the Grand Opera House, Harrisburg, Pa.

KLAW AND ERLANGER are arranging the tour of Annie Ward Tiffany, who will star next season in a new play by L. R. Shewell, the author of Shadows of a Great City.

DORA GOLDTHWAITE, Virginia Harnett, Miss Osterle, Jessie Storey, C. W. Guthowe, James Edwards, Frank Hatch and J. W. Kellard have been engaged for the New York production of The Editor.

RUNNING WILD has been leased by the author, Charles T. Vincent, to Schwartz and Proom, who will take it on a three months tour opening at Hoosick Falls, N. Y., on May 5. Gypsy Ward, a clever young soubrette, formerly with Estelle Clayton's company, will be seen in the part of Trixy.

ETHEL BARRINGTON, who has been acting the rôle of the blind girl in A Long Lane, has been engaged for the San Francisco tour of the company.

J. B. PHELPS, who has been the advance representative of Murray and Murphy's Our Irish Visitors this season, has returned to New York after an extended tour through California, Oregon, New Mexico and Texas. He is to go to Europe on May 5 in search of novelties for a new vaudeville company.

JOHN J. MCNALLY, dramatic editor of the Boston *Herald*, has written a farce-comedy on sporting matters called A Straight Tip. It will be presented at the Hollis Street Theatre, Boston, early next season by a first-class company under the direction of William Harris and C. J. Rich.

THE New Haven press is said to have waxed enthusiastic over Marie Hubert Frohman's acting in that city. Miss Frohman, by the way, is to be the attraction at the following benefits: Local managers at Ballston Spa, N. Y., Elks at Glens Falls, N. Y.; ushers at Elizabeth, N. J., and for the firemen of Montclair, N. J.

ALICE B. CHIOCCHI (Alice Haynes) was married to Henry W. Harwood, both of the Shenandoah company, on last Thursday morning, in Trinity Chapel, this city. Annie Haynes, the bride's sister, was bridesmaid, and T. D. Frawley, of W. H. Crane's company, best man. The church was crowded. Among those present were the members of the Shenandoah company, Charles Frohman, H. A. Rockwood, Julia Marlowe, Mrs. E. L. Fernandez, Eben Plympton, Ella Gardner, Katherine Weston and Marion Erle. After the ceremony a wedding breakfast was served at the home of the bride, in West Twenty-ninth Street.

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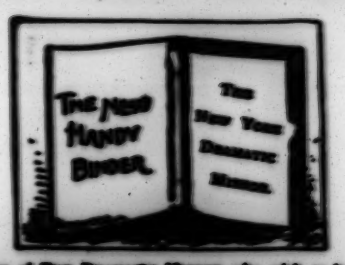

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